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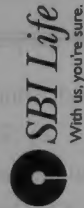
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IN FOCUS

The present issue of 'Shanmukha' contains two articles on the late Semmangudi Srinivasa Iyer. Given the magnitude of his stature in the field of Carnatic music, it is not at all surprising that he continues to attract the attention of the writers, readers and rasikas alike. The Presidential Address of Sangita Kalanidhi T. V. Sankaranarayanan delivered at the 77th Conference of the Sangita Vidwat Sabha makes interesting reading. Two articles related to therapeutic aspects of music help to sustain the interest generated in this field by the Music Symposium on Music Therapy organised by the Sabha in 2002. A few articles related to music and Music Appreciation are included in this issue. The second part of the report on the Dance Symposium held by the Sabha in 2003 is featured in this issue. The Indian music world in general and the Hindustani music world in particular has been rendered poorer by the passing away of the Sitar maestro - Ustad Vilayat Khan. This issue carries an obituary on this distinguished musician.

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SEMMANGUDI SRINIVASA IYER

by Shri K. S. Mahadevan

Padma Vibushan Sangeetha Kalanidhi Semmangudi Srinivasa Iyer who died on October 31st 2003, outlived his contemporaries by almost four decades but almost till the last few months, he continued to teach music. It can boldly be asserted that he trained or was instrumental in training the largest number of disciples, many of whom are still active, either as performers or as teachers. The motto of "Vidhyadhanam" which the maestro was constantly emphasizing, was thus fulfilled in his case to a remarkable extent.

He himself had enjoyed the fruits of Gurukula discipline from a number of Gurus, often not without a great deal of suffering, the badge of the tribe of sincere seekers after musical truth. That lesson was not forgotten by him. His attitude towards his Sishyas, numerous as they are, was shaped by the ordeals he himself had gone through. And he was certain that his Chelas ought not to have to go through similar travails, however cathartic their influence. Hence it is that almost till his last breath he was as much loved as he was respected. Among men, his Sishyas form a committed tribe — T.M.Tyagarajan, T.N.Krishnan, Kedaranathan, P.S.Narayanaswami, V. Subramaniam, Palai Ramachandran (besides the late Kallidaikurichi Harihara Iyer and the late V.R.Krishnan) — who are not tired of training pupils, while among the ladies,

Smt. Seetha Rajan, Smt. Kalyani Seshan, and others are actively engaged in training pupils in a disciplined way, most of whom have reached platform stature too. A careful student of our music can discern in their music the commitment to traditional Patantharas mounted on classical bases.

One cannot too firmly underline the fact that Semmangudi Srinivasa Iyer joined the Swathi Tirunal Music Academy on the grand salary of Rs. 250 at a time when his star on the performing sector was well set for a career. One could almost call it a bit of sacrifice on his part because from Thiruvananthapuram, he could not go to various centers as the flowering performing artist that he was — college routines and the distances involved precluded his continuing as a career performer. One should therefore, view his joining the Swathi Tirunal Music College as a conscious effort to hone his own knowledge of music by following a new discipline.

He was second in command under the senior and amazingly versatile Harikesanallur Muthiah Bhagavathar whose weight of learning and versatility, Srinivasa Iyer himself, has often expatiated upon to this writer. The two formed a brilliant team and with amazing patience could decipher hundreds of Swathi Tirunal's compositions which were in skeleton form. And there was the Maharani Smt. Sethuparvathi Bai to goad

them to unremitting work. Both Muthiah Bhagavathar and Semmangudi used to be summoned daily to Kowdiar Palace promptly at 9:30 A.M. to describe the work done the previous day. Being herself a good musician on the Veena, she was constructive in criticism. Such was the terrific pace she set up for both musicians that, astonishingly, two volumes of Kritis came out in surprisingly short time.

All the crusading zeal on the part of Semmangudi and the unstinted encouragement emanating from the Palace, acted on Srinivasa Iyer, giving his own mind a razor edge, besides broadening it in several ways. Come to think of it, there is no greater whetstone to a musician than setting a Kriti in the most appropriate format. Shri T. M. Thyagarajan, now past 80 years, was acclaimed as the best in that line — as conceded by the late KVN, himself, no push over in this particular department.

Srinivasa Iyer himself has told this writer what a great service was done by Shri. TMT in popularizing the Kritis of Swathi Tirunal. Semmangudi's instinct told him that the best way to popularize Swathi Kritis was to invite the great musicians of Tamil Nadu to take an interest in them. Elder musicians like Ariyakudi, GNB, Alathur Brothers, Viswanatha Iyer were invited to perform at Trivandrum (now Thiruvananthapuram), before the Maharani. It must be acknowledged that these elder musicians were not slow to appreciate the merits in the Swathi Kritis. To TMT fell the task of guiding them in

Patanthara etc as the Guru was often called to the palace.

Humorous episodes are related about the snags Shri. TMT had to overcome with a few musicians. While Ariyakudi, GNB were fully cooperative, Maharajapuram Viswanatha Iyer's temperamental approach was often a hurdle to his learning process. It was even said that during TMT's coaching stint, Viswanatha Iyer could not repress remarks about how his Ishtadevatha, Sri Tyagaraja's music was the greatest etc etc. Semmangudi's plan to popularize Swathi Kritis succeeded to a considerable extent as they were rendered in concerts in Tamil Nadu and the musical public took a lot of interest in them. Apart from Semmangudi's own Sishyas, Shri. GNB and his disciples like Smt. Vasanthakumari, included a number of Swathi songs in their performances. Senior Vidwans like Sangita Kalanidhi Musiri Subramania Iyer, Alathur Brothers and others of that fraternity were not slow to respond to the new wave. Semmangudi's trump card was that he made almost all senior Vidwans, Asthana Vidwans of Travancore, a consequence of which was, they all participated in the Navarathri festival held in the Saraswathi Temple. Violinists Papa Venkataramiah, Kumbakonam Rajamanikkam Pillai and percussionists like Palghat Mani Iyer, Palani, Murugabhoopathy were all performing regularly for many years.

Thus Semmangudi's plans for popularizing Swathi Kritis succeeded

beyond expectations in the sense that Karnataka, Tamil Nadu and Andhra were witnessing concerts in which the Swathi Kritis formed a substantial element.

To mention just a few of them, "Sarasijanabha" (Thodi), "Pahi Jagath Janani" (Vachaspathi as well as in Hamsanandi), "Deva Deva Kalayami" (Mayamalavagowla), "Deva Parayana" (Sankarabharanam), "Sri Kumara" (Atana), "Bhavayami Raghuramam" (Ragamalika) "Devi Jagathjanani" (Sankarabharanam), "Pankaja Lochana" (Kalyani) as also the monumental Ragamalika "Pannagendra" etc.

The above list of songs have now attained a popularity that sets the seal of performance on them — the rewards of Semmangudi's epochal enterprise. It is also a tribute to his skills as a promoter as it is to Swathi Tirunal's composing. To the Trojan that he was, all titles, rewards came in a tidal flow.

While his contributions to teaching are well documented, his penchant for deft diplomacy — wherever and whenever needed — has not been publicized. The need for tact in dealing with officialdom was well recognized by him — experience in dealing with the cultural departments at the Central and State Ministries had made him a past master in dealing with them.

This asset came to the fore when the Kerala Government was about to shift the Swathi Tirunal Academy in Thiruvananthapuram from Thycaud — which was accessible to students and teachers — to a spot on the eastern

outskirts of the city. Officialdom with its inglorious disregard for public opinion or convenience or even expertise, had not bothered to consult Semmangudi who was the Principal of the Academy.

At a late stage of the move, Semmangudi got wind of the matter. Seized of the full implications of the proposed move to the students and the staff, he sought an interview with the then Chief Minister (without disclosing the actual purpose of his visit). It was granted.

I wish there was a tape-recording of the actual conversation between the Minister and Semmangudi. But the latter himself had recounted to me an almost verbatim report of it. The long and short of it was that Srinivasa Iyer with consummate tact apprised the CM of the dire consequences of the proposed move such as these:

(1) The proposed site was far from the outskirts of the city where city buses were few and far between, (2) The classes go on till late in the evening, especially his own classes in which senior girls predominate.

Those who know Srinivasa Iyer know well that he could talk a bird out of a tree. His graphic description of the effect on public opinion — in the not unlikely event of girl students facing possible threats to their security and well-being was heard by the Minister with a foreboding sense of disaster. It was typical of Semmangudi that, at no point in the discussions, did he cast aspersions on the Govt's staff or irritate the Minister. Like a top grade advocate arguing from the Privy Council,

he stuck to his arguments against the move — they surely went home!!

The Chief Minister straightaway called for the file and wrote that the Academy should, under no circumstances, be shifted from its present location, where — thanks to Semmangudi — it remains today.

As he put it to me, Srinivasa Iyer's golden rule in dealing with Government was — "Play ball" and press your weighty arguments and they may see the light. In lighter vein I often used to tell him that if he had taken to politics, he could have become a great Cabinet Minister at the Centre with a gift of the gab which is what

is most essential in politics.

But to this writer one facet of Semmangudi's greatness would still be his passion for teaching — a supreme example of that is his teaching young T. M. Krishna, the rising planet in current vocal music, almost right upto his last breath. He always used to say that of all "Dhanams" "Vidhyadhanam" is the best. He lived upto it.

A great man and artist — and we, rasikas could benefit by his counsels marked by foresight and inner feel for the prudence needed in the present world.

Honours & Titles

In due recognition of his contribution to music, the Maharajah of Travancore conferred on Shri Semmangudi Srinivasa Iyer the title of '*Raja Seva Niratha*' in 1945. He was just thirty-nine years when the Music Academy, Madras conferred on him the prestigious title of '*Sangita Kalanidhi*' in 1947, immediately after his Guru Viswanatha Iyer got it. It is a unique feature that two of his Gurus, himself and many of his own disciples star as *Sangita Kalanidhis* and it has no parallel. Some of the titles which Semmangudi received from the different parts of the country were:

1953	Rashtrapathi Award	President of India
1957	Raga Ratnakara	Jagadguru Sri Sankaracharya, Sringeri
1969	Padma Bhushan	President of India
1969	Isai Perarignar	Tamil Isai Sangam
1969	Madhura Kala Praveena	Madurai Satguru Sangeetha Samajam
1969	Sangita Samrakshaka	Rasika Ranjani Sabha, Calcutta
1974	Sangita Kala Sikhamani	Indian Fine Arts Society, Madras
1974	Swar Vilas	Sangeet Peeth, Bombay
1976	Sangita Kala Ratna	Jagadguru Sri Sankaracharya, Kanchi Kamakoti Peetam
1977	Fellowship	Sangeet Natak Academy
1977	Sangeeth Kala Sagara	Music Academy, Vishakapatnam
1977	Asthana Vidwan & Saptagiri Sangita Vidwanmani	Tirumalai Tirupathi Devasthanam
1979	Doctorate	University of Kerala
1980	Thani Perum Kalaignar	Eyal Isai Nataka Mandram
1981	Kalidasa Samman	Government of Madhya Pradesh (Presented by the Prime Minister)
1990	Padma Vibushan	President of India
2002	National Eminence Award (Included to the above list)	Shanmukhananda Sangeetha Sabha, Mumbai

Courtesy: "A Garland" by Shri N. Rajagopalan

PRESIDENTIAL ADDRESS DELIVERED BY SHRI. T.V. SANKARANARAYANAN (AT THE 77TH CONFERENCE OF THE SANGITA VIDWAT SABHA, CHENNAI)

May I, at the outset, offer my humble namaskarams to Shri. Krishnaraja Vanavarayar who is inaugurating the 77th Annual Celebrations of this Sangita Vidwat Sabha, the President of the Sabha Shri. T.T. Vasu, the Secretaries, the Members of the Managing Committee, the Vidwans and Vidushis and the connoisseurs of music gathered here.

The relationship between our family and the Vidwat Sabha dates back to the origin of the Sabha. In the very first year i.e. in 1927 my maternal grandfather Shri. Ramasamy Iyer read his research paper on the 72 Melakartas. My maternal uncle Shri. Madurai Mani Iyer gave a demonstration by singing. They were honoured by the award of gold medals, then. Subsequently, my uncle sang here every year. Following in his footsteps, I have also been singing every year. I express my heart felt gratitude to this great institution, with which we are privileged to have had a continuous relationship, for selecting me for this year's Presidentship.

It is with pleasure that I share with you on this occasion, something that's a matter of pride. In 1959, when my Gurunathar and uncle Shri. Madurai Mani Iyer was honoured with the award of Sangita Kalanidhi, I had the privilege of reading out his Presidential Address. That I now have the honour of reading

my own Presidential Address is entirely due to God's grace.

My grandfather's younger brother Madurai Shri. Pushpavanam Iyer was considered a great musical genius. During his short life, his name and fame spread all over. My maternal uncle Shri. Madurai Mani Iyer lived for music and the world considered him great as a person and as an outstanding artist. My father, Shri. T.S. Vembu Iyer, remained my uncle's prime disciple and lived a life of sacrifice by dedicating himself entirely to his Guru's service. After the demise of my uncle, my mother Smt. Gomathi, who had originally taught me my first lessons in music and who had learnt music under my uncle, taught me the nuances in music. Thus she was my first and my later Guru. It is my good fortune that I was born in such a family which identified itself with music.

A number of great Vidwans used to come to our place to meet my uncle. I had grown with their love and blessings. The result was that, even from my early days of public concerts, great Vidwans did me the honour of providing accompaniment. This is a great good fortune with which not many are blessed. The love, support and encouragement given by connoisseurs of music like you is my great good fortune.

More than anything else, I am engulfed in joy, when I realize that I am the

recipient, in full measure, of the grace of Govinda, our *Kula Daivam*, whom we worship always.

After graduating in Commerce and Law, I entered the field of music. This is nothing but God's will. Once I decided to enter the field of music my uncle gave me a lot of useful advice. Since they are of permanent value, I would like to share them with you.

For building up a strong foundation, '*Bala Padam*' must be learnt systematically and practiced, to concentrate on achieving accuracy of '*Sruthi*', to take care of the voice by various methods and to practice the '*Kritis*' of the Sangita Triumvirate (*Mummurthis*), especially those of Saint Sri Tyagaraja in order to improve voice culture and to improve musical aesthetics. While emphasizing the importance of acquiring musical sophistication through '*Kelvi Gnanam*' my uncle used to say that listening to a single concert of a senior Vidwan is equivalent to putting in relentless practice at home for ten days. Keeping the Gurunathar's style (*Bani*) as the basis, listening to the concerts of great Vidwans and assimilating the best in them, adjusting one's *Sruti* to suit one's voice - these and many more words of advice and useful tips have been given to me by my uncle.

My uncle was a great path-setter for me in many matters such as devotion to God and *bhakti* towards one's Guru, regard for the audiences, understanding the convenience of those who organize concerts, dressing up in a simple way,

respecting the accompanying artists and making the concert enjoyable.

My uncle was a great believer in according importance to '*Sruti-Laya*' and in rendering *swaras* with emphasis on *raga bhava* and *sarva laghu*. He succeeded in making it enjoyable to the audience. I have adopted a concert style which is based on his '*Bani*' (style) and which is supplemented by what I have learnt from the styles of other great Vidwans and in which I follow my uncle's cardinal principles. I believe that this is the strength of my approach to music.

Members of the younger generation sing very well indeed. Excellent voice development, deep knowledge, enthusiasm, friendly approach to co-vidwans, and the resultant exhibition of unity, — I can go on listing such desirable characteristics. All these developments are a matter of immense satisfaction to me. Today there are several music training aids which were not available when I started singing. Young Vidwans have the advantage of the Radio, T.V, private channels, cassettes, computers etc. as well as many concert opportunities. But I would venture to state one thing. The concerts should not just become a well got up daily routines. In today's life style marked by speed and hurry our divine music should not degenerate. I feel that devotion and emotional involvement is essential. The younger generation has a role and responsibility in this area.

While extending my good wishes to students of music, I feel it is my

responsibility to share with them what I have learnt in my experience. Keep before you devotion to God and the Guru, hard work, respect and humility as ideals to be followed. The number of rasikas will increase by leaps and bounds. What may begin as one concert in a month will grow to a stage where you have daily concerts. Progress in our efforts and the resultant success are obtained by God's grace. Have full faith in God. Talk less and sing more. Make your practice as an offering to God, sing with emotional involvement and proceed along the royal path laid down by our elders of earlier years. Generally speaking, if the age long traditions of our music are to be preserved, it is essential that we should respect all that is old, even ancient.

The grace showered on me by Govinda, the Lord whom I always worship, the blessings of my uncle and Gurunathar, the blessings of my parents and others in my family and the support of my sister Smt. Santha Gopal and her family are responsible for all the honours and titles that have come to me. In this context I feel it is necessary for me to refer to my wife Vijayalakshmi. She had

taken music as an optional subject and passed M.A. of the Madras University standing first and obtaining an "outstanding grade". In the degree course of "Sangita Vidwan" of the Government College of Music, Chennai, she obtained three Gold Medals. She had taken part in Music Competitions in several Sabhas. More especially, she participated in the competitions held by this Vidwat Sabha, the Indian Fine Arts Society and the Tamil Isai Sangham and has won 3 Thanpuras as prizes. Just when she had started giving concerts and was gradually earning a name for herself in the music field, she married me and sacrificed her own progress in music in order to take charge of the home. Her unstinted support has been my great fortune.

While thanking the senior vidwans, co-vidwans and the up coming vidwans, the Sabha organisers in India and abroad, journalists, music critics and the rasikas who have showered their love and affection on me, I pray to the Almighty Lord Govinda, that I should always remain deserving of your love and support.

Namaskaram. □



"SOGASUGA" - THE COMPLEAT KRITI by Shri A. Seshan

"Sogasuga" in Sriranjani raga by Tyagaraja describes the elements of a good kriti. Its meaning is as follows:

"Where is that great man who, to the accompaniment of Mridanga and Tala, makes you delight and adore you with the songs which have words that convey the true spirit of the Upanishads, have the correctness of the notes, rhythmic pauses, true devotion, dispassion, simplicity and elegance and the nine rasas? Is it possible for Tyagaraja to do it?" (C. Ramanujachari and V. Raghavan)

"Kritis which expound the true words of the exalted Upanishads, which are marked by correct placements of swaras and rhythmic turns and pauses, which reflect true devotion and vairagya, which are dripping inside and outside with juice like grapes and are rich in the nine rasas." (Ibid)

Out of curiosity I wanted to see whether Tyagaraja, the great vaggeyakara that he was, had followed his own precepts in composing his kritis. Where else could one have a better start for research than in "Sogasuga" itself? This essay is as much an appreciation of Tyagaraja's kritis in general as of the above-mentioned one. Hence there may be occasional divagations through references to his other compositions also. Before commencing the analysis I would like to clarify a semantic point. In Indian classical music we have had

persons known as *vaggeyakaras* who could conceive both the *matu* (*sahitya* or text) and the *datu* (*mettu* or music) of a song simultaneously. Thus lyrics and the music are both born at the same time as an integrated whole. This is one of the characteristics that distinguishes classical compositions from film music where, as a filler, meaningless or even nonsensical expressions ('ha ha', 'ho ho', 'la la', etc.) may be used, the music director being different from the lyricist. A "vaggeyakara" is an architect of both "vag" (word) and "geya" (sound or music) - also called *dhatu-matukara*. There is no equivalent single word in the English language simply because in Western classical music there is either a lyricist - a wordsmith (*geetkar*) - or a composer - a tunesmith (*sangeetkar*) - but not two-in-one. Thus Mendelssohn composed incidental music for the *Wedding March* in *The Midsummer Night's Dream* of Shakespeare. There could, of course, be exceptions as in the case of pop music. In this article, however, the terms "vaggeyakara" and "composer" are used synonymously for the purpose of what is called by language experts as "elegant variation" in writing style. Similarly, *kritis*, songs and compositions are used interchangeably.

True spirit of the Nigama (Upanishads / Vedas): Raghavan says: "Of the many Vidyas or esoteric means of realisation

of Brahman taught in the Upanishads one is called the *Udgitha Vidya*, the worship of the *Udgitha* or *Pranava* or *Omkara*. Thus *Chandiyoga Upanishad* says'the worship of all *Saman* or music is good. What is good or perfect is *Saman*; what is bad and ugly is indeed not *Saman*'In the Gita, Lord Krishna says that he is the *Saman* amongst the Vedas..... Yajnyavalkya says in his *Smriti*: 'He who knows the truth of Veda music, is an expert on *Srutis* and their varieties and understands *Tala* also reaches the path of salvation without exertion.' "(Ibid).

In extolling the virtue of singing in unison with *Sruti* and *Laya*, Tyagaraja is echoing the spirit of the Upanishads and *Smritis*, which say that music sung properly or *Nada Yoga* is one of the ways of attaining salvation. Lectures given and books written on *Tyagopanishad* further confirm that Tyagaraja's kritis contain the essence of the Upanishads and are equivalent to their teachings.

"*Dhiru*", a word used in the *pallavi* ("Sogasuga mridanga talamu jatagurchi ninu soggajeyu dhiru devvado"), is generally translated into "great", "brave", "wise" and so on. While it is appropriate there is also an important concept of the Upanishads implied therein. "*Dhiru*" is derived from "*dhira*" to which there are references in *Mundaka*, *Keno* and *Katha Upanishads*. What follows on the definition and characteristics of "*dhira*" is taken from the book entitled "*The Message of the Upanishads*" by Swami

Ranganathananda.

"*Tadvijnanena paripasyanti dhira anandarupam amritam yadvibhati*"
(*Mundaka Upanishad*)

"The wise ones realise Him everywhere, inside as well as outside, Him whose form is bliss and immortality and whose glory overflows as the visible universe".

The word "*dhira*" in the text means 'the wise one' and indicates a combination of intelligence and courage. The Upanishads speak of man's greatness in two forms: first, his intelligence by which he understands the facts of the outer and the inner worlds; second, his courage, heroism, by which he not merely knows but also achieves truth and excellence. Mere intelligence is not enough; courage is also necessary. Their combination makes for the highest character where the power of knowledge becomes transmuted into the energy of vision.

"The capacity to scale the Everest of experience, to scale the highest peaks of truth, comes to intelligence only when it blazons forth as courage. He is the *dhira*, the wise one; he alone is entitled to realize the *Atman*. What is that form of realization? *Paripasyanti*, 'he realizes Him everywhere', inside as well as outside, in man as well as in nature. The whole of nature becomes ablaze with divinity to his purified vision. He realizes Him in *anandarupam amritam yadvibhati*, of the form of bliss and immortality which has over-flown as nature, as the visible universe. The universe becomes

transformed into waves and waves of bliss; into waves of bliss, *Anandalahari*, and waves of beauty, *Saundaryalahari*, as expressed by Shankaracharya. The *Atman* shines in man and nature, in the sun and moon and stars, in every particle of dust;"

In the view of this writer, the concept of *dhira* captures the quintessence of *Advaita*. The person devoted to *Atmavidya* becomes one of heroic calibre, *dhira* in the language of the *Upanishads*. His *Nadopasana* leads him to experience the inner bliss mentioned above. This is pointed out by Tyagaraja in many other songs also. For example, in *Swararagasudha* in Sankarabharanam he refers to the origin of *Nada* in *Mooladhara*. He says that knowledge and realization of this *Nada* is itself bliss and salvation. The realization comes through in singing in unison with *sruti* and *laya*. Tyagaraja calls Bhadrachala Ramadas as a "*dhira*" in his Devagandhari song "*Kshirasagara*" - *Dhirudau Ramadasuni*.

Correctness of notes: Tyagaraja followed the *Melakarta* system of Govindacharya, which represented the *Sampurna Paddhati*. There were contemporaries like Muthuswami Dikshitar, who were followers of the *Asampurna Paddhati* of Venkatamakhi. It is possible that Tyagaraja is indirectly alluding to the controversy between the two schools. The correctness of the notes will depend upon which school one followed. In the Govindacharya scheme, Sriranjani is a *janya* of Kharaharapriya,

a *Melakarta* the popularity of which is owed to Tyagaraja. In the Venkatamakhi scheme it belongs to the Sriraga group. In this connection, by way of illustration, a few words on the current trends in singing *Khamas* raga are in order. Tyagaraja used *Kaisiki Nishada* in his *Khamas kritis* like "*Sujana Jeevana*" and "*Sitapate*". Thus *Khamas* was treated as a *Upanga* raga without any *anya swara*. With the advent of composers of *javalis* like Dharmapuri Subbarayar, it became a *Bhashanga* raga admitting the foreign note *Kakali Nishada*. "*Brochevarevarura*" by Mysore Vasudevachar further sanctified this practice and put the seal of approval thanks to its well-deserved popularity. As Sambamoorthy has pointed out, musicians should use *Kaisiki Nishada* while singing Tyagaraja's songs and *Kakali Nishada* for those of others mentioned above.

Rhythmic pauses: There are pauses at the end of "*ninu*", "*dhirudevado*", etc. One interesting observation is that whenever there are a large number of *sangatis* in a song, Tyagaraja provides for rhythmic pauses to enable the musician catch his breath, as it were. "*Chakkani Raja*" in Kharaharapriya and "*O Rangasayi*" in Kambhoji are a few other good examples. According to the late expert musicologist Rangaramanuja Iyengar, the first has 42 and the second 21 *sangatis*. It is just possible that some of them were not Tyagaraja's but were born out of the *manodharma* of the

musicians. It is generally believed, for example, that some of the *sangatis* one hears in Dikshitar's *kritis* like *Vatapi Ganapatim* (Hamsadhwani) and *Sri Subrahmanyaya Namaste* (Kambhoji) were conceived by stalwarts like Maha Vaidyanatha Iyer. Incidentally, places in a *kriti* where there are rhythmic pauses are also good for *niraval* providing an opportunity for the musician to rest his voice. The Sriranjani *kriti* under examination has also several *sangatis* and has scope for *niraval*. It is interesting to note, as Jackson has done, that in his enumeration of the elements of a good *kriti*, Tyagaraja has not included *sangati*. This writer feels that because it was his unique contribution to Carnatic music he might not have mentioned it out of modesty. Raghavan points out that in only one *kriti* viz., *Nada Sudharasambilanu* (Arabhi), he refers to *sangati*. He talks of "*sarasa-sangati sandarbhamu*". *Sangatis* are designed to bring out *raga bhava* and *sahitya bhava*. The *rasa* has to be evoked in the singer and the listener by the gradual evolution and cascading of the *sangatis*, each merging neatly into the next, but it should not be overdone lest the effect should be spoiled. That is why Tyagaraja cautions that it should be appropriate for the context ("*sarasa-sangati sandarbhamu*").

Nine Rasas: This writer feels that Tyagaraja meant that the *kriti* should be marked by one of the nine *rasas*. He could not have meant that all of them should be present in each *kriti*. It is an

example of what grammarians call *synecdoche*, a figure of speech where a part represents the whole or *vice versa*. Further, in general, a *raga* can express one or two *rasas* only. How would it then be possible to express all the nine *rasas* in a *kriti* set to one *raga*? Otherwise, every song will have to be a *ragamalika*! It would also be monotonous if every one of them contained all the *rasas*. In Bharatanatyam also there is normally only one *stayibhava / rasa* in an item as the anchor for emotional exposition.

What is the *rasa* in "*Sogasuga*"? It is *adbhuta* (wonder). "Whoever is able to delight the Lord with correct unison with the *tala* must indeed be a great musician," Tyagaraja says in wonder. In a lighter vein, does it mean that in his time also there were not many who could keep track of *laya*? The earlier reference to the correctness of notes as one of the elements of a *kriti* should also include *sruti shuddha* for the musician. Otherwise how can the correctness of the notes be brought out? "*Sogasuga*" delineates not only the characteristics of a *kriti* but of a good musician also emphasising the importance of *sruti* and *laya*. As the aphorism goes, *sruti* is the mother and *laya* the father of music. Many of the *kritis* of Tyagaraja are related to some episodes in his life. Thus he is reported to have composed "*Endaro Mahanubhavulu*" in Sriraga after listening to the singing of Shatkala Govinda Marar. This writer feels that he might have composed "*Sogasuga*" after listening to a great musician whom he calls "*dhira*".

As stated earlier, every *raga* has its own *rasa* to evoke. Interestingly, Janakiraman points out that Sriranjani is good for portraying all the nine *rasas*. How appropriately has Tyagaraja referred to *navarasayuta kriti* in "*Sogasuga*"!

Devotion and Vairagya: "*Sogasuga*" expounds the *bhakti marga* for reaching God with determination through the offering of music, as explained earlier in the section on the *Upanishadic* concept of "*Dhira*". The realization of bliss through *Nadopasana* makes one become indifferent to material acquisitions and sensual pleasures.

Draksha Rasa and Simplicity: The *kritis* of the Trinity of Carnatic music, viz., Tyagaraja, Muthuswamy Dikshitar and Syama Sastri are often classified under three styles of composing: *Draksha* (grape) *paka*, *Narikela* (coconut) *paka* and *Kathali* (banana) *paka*, respectively, with reference to the ease with which they can be sung and appreciated. Going by the reverse order, to eat a banana one has to peel the skin requiring some effort. Sastri's songs, though simple and short, have rhythmic elegance calling for some expertise on the part of the musician and the listener in that area. Once the skin is peeled, eating and digesting the fruit does not require any great effort. Dikshitar's are hard nuts to crack. They are in Sanskrit, a language difficult to pronounce for the average man, they are generally long and there is a variety of *talas*. In group songs like *Kamalamba*

Navavarana, each *kriti* is set to a different *tala*. But once the nut is broken what comes out is the nectar, ready to be drunk. To reach that nectar, hard efforts are required. In this connection, this writer is reminded of the advice that Herbert von Karajan, the famous Austrian conductor of the Berlin Philharmonic Orchestra, is reported to have given to a group of young trainee-conductors. He told them to throw away their first hundred versions of Beethoven's *Symphony No.5*, arguably the world's best in that genre. What he meant was that it took a hundred performances to attain proficiency in playing that *opus*. One can say the same about Dikshitar's songs. The musician has to sing and practise them several times before being in a position to render them finally in a satisfactory manner. On the other hand, Tyagaraja's *kritis* are easy to learn and appreciate. It is like enjoying the essence of *draksha*. You put the grape in the mouth and taste it without any preparation. Barring around 50 songs in Sanskrit, they are in sweet-sounding Telugu, easy to pronounce. According to scholars, the language is somewhat colloquial and not literary and also reflects the influence of the Tamil country in which he lived. Secondly, most of the songs are in *Adi* and *Rupaka talas* with even-numbered beats (8 and 6, respectively) easy to keep track of. Even where he has composed some *talas* with exotic *eduppu* (start) like *Desadi* and *Madhyadi*, our musicians have ingeniously converted them into *Adi* for the sake of convenience! This again testifies to

their amenability to simplification. Thus one can understand the reason for the compositions of Tyagaraja predominating those of others in music concerts being popular with both the singer and the listener. "*Sogasuga*", in easy-flowing *sahitya* set to *Rupakam*, fulfils the criterion of *draksha paka*.

Elegance: Tyagaraja leaves no room for even a momentary doubt about the *raga* when the song begins. Sriranjani is close to Abhogi. The former has *sa, ri, ga, ma, dha, ni, sa* and the latter *sa, ri, ga, ma, dha, sa* in *arohana* and *avarohana*. The key distinguishing *swara* - *Nishada* - of Sriranjani emerges towards the end in *arohana*. Till it is reached there could be a doubt as to whether it is one or the other *raga*. In order to make the *raga* abundantly clear even in the beginning in the *pallavi*, Tyagaraja starts with *avarohana: Sogasuga (ni dha ni ni dha)*. *Nishada* comes thrice to emphasise it is Sriranjani. This is unique since in other Sriranjani *kritis* the start is on other *swaras*. The nature of elegance differs from *kriti* to *kriti*. (Examples of different types are given in the next para and later with reference to "*Palukukanda*" and "*Alakalalla*").

It is appropriate here to mention one of the unique features of Tyagaraja's compositions. The late S. Ramanathan, the great musicologist, who had dipped into the ocean of Tyagaraja to bring out gems, once highlighted a beautiful point in a lecture-demonstration at one of The Music Academy's Annual Conferences in

Chennai. He said that often when the *vaggeyakara* composed a song in a rare (*apoorva*) *raga* he indicated its *arohana* and *avarohana* in the *pallavi* itself to help the singer! He cited and sang the *kriti* "*Palukukanda chakkeranu gherune*" in Navarasakannada to demonstrate this characteristic. "*Paluku kanda chak*" indicates the *swaras* in the *arohana* (*sa ga ma pa sa*) and "*keranu gherune*" those in *avarohana* (*sa ni dha ma ga ri sa*). The splitting of the word "*chakkeranu*" (*Padachchedam*) is, of course, warranted by the requirements of prosody and the flow of music and rhythm.

The last line of "*Sogasuga*" reflects the humility of the composer, which runs like a refrain in many of his songs. He asks whether it is possible for him to compose a *kriti* which has all the *lakshanas* he has laid down. He has no doubt done it in "*Sogasuga*" itself. The underlying implication is that it is not easy for anyone to become a *vaggeyakara*. It requires divine blessing and inborn talent.

Thus one can come to the conclusion that "*Sogasuga*" fulfils all the criteria laid down by Tyagaraja for a good *kriti*. Indeed it could be called a complete *kriti* in the sense of a perfect one *a la* *The Compleat Angler* by Walton. Without detracting from the greatness of Tyagaraja and intending to be sacrilegious, this writer would like to say that it will be an interesting and a wide field of research to find out how many of his *kritis* measure up to his ideal.

There are controversies about the attribution of the authorship of certain

kritis to Tyagaraja. For example, this writer's *Guru*, the late Veena Vidwan Devakottai Narayana Iyengar, a disciple of Karaikudi Sambasiva Iyer, once told him that "*Vinayakuni*" (Madhyamavati) had not been accepted as Tyagaraja's in his *Guru Parampara*. To this writer it does not have the elegance of, say, "*Alakalalla*" in the same raga. In the latter *kriti* Tyagaraja refers to Vishwamitra's rapture looking at the waving of the curly forelocks playing on the face of Rama when he vanquished Maricha and when he broke Siva's bow. As the eminent musicologist Vidya Shankar points out, when the *sahitya* refers to the waving of the forelocks, the underlying note *Rishaba* also oscillates demonstrating the use of *kampita gamaka* of the *swara* in the *raga*. This is why Tyagaraja is often considered as much a poet as a composer. Incidentally, *inter alia*, the *gamaka* of *Rishaba* helps one in distinguishing Madhyamavati from Sri Raga.

There are reported to be around 700 published *kritis* of Tyagaraja. Not all are equally popular. Only about 200 of them are said to be in currency. At the time of the centenary of Tyagaraja's Aradhana more than half a century ago, a *vidwan* in Tiruvaiyaru claimed that he had in his possession around 25 *kritis* of the saint-composer not known to others. They were released with great fanfare. However, they did not become popular and one does not hear of them any more. The point is that there are spurious Tyagaraja *kritis* in circulation like the

interpolations (*idaichcherukal*) in Kamba *Ramayana*. To use the marketing language, the Tyagaraja *kritis* have a brand equity! They are as much susceptible to counterfeiting as consumer goods of leading brands! Speaking on the subject in a lecture at The Music Academy's Annual Conference in the late sixties of the last century, one eminent *rasika* who was an authority on Carnatic music and also a member of the bench at the Madras High Court, said that he had once composed a song and passed it on to some *vidwans* as Tyagaraja's to test their expertise. They all accepted the authorship! In this case, perhaps, the status of the gentleman in society was a good criterion for the *vidwans* to believe in what he said. It is not rational to say that every *kriti* of every *vaggeyakara* is a gem or equally good. For example, personally this writer finds that Dikshitar's "*Akhillandeswari*" in Dwijavanti does not have the lilting quality of "*Chetasri*" in the same *raga*. The latter brings Balakrishna dancing before one's eyes. That is one reason why it is sung more often in concerts than the former. Such comments should be viewed dispassionately and not be considered as a mark of disrespect to the composer.

In the West, there are controversies about the authorship of Shakespeare in respect of some of his plays. There a scientific analysis is undertaken by scholars using the tools of linguistics, logic, theory of probability, etc., to prove or disprove the hypothesis. Unfortunately such controversies are sterile and not

dispassionate in our country because of the personality factor: who says is more important than what is said. The criteria laid down in "*Sogasuga*" could be one, and not the only way to check whether a song was composed by Tyagaraja, if there is a doubt about its authorship.

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FROM NADA YOGA TO NEURO-MUSICOLOGY

by Shri T. V. Sairam

Recent experiments in neurology, employing sophisticated neuro-imaging techniques, have all gone to confirm that there is a close linkage or synchronization between the musical rhythms and those of the brain waves. Thanks to the recent advances in brain mappings, the scientists now have a much stronger foothold for unveiling the myths and magic of *Nada*, celebrated as the universal principle that governs every manifestation in and around us.

Even the present day physics acknowledges the Big Bang theory to explain the origin of the Universe to sound, curiously known to *Nada Yoga*, from the very early times. While the origin of the Universe is attributed to the primordial sound energy, symbolized in 'OM', regarded as the root-cause of all manifestations around us (and including us!), scientists, as they are also part and parcel of this 'sound' web, may have to face more 'music' in coming to an objective conclusion on music or its effects.

However, the human scientific quest can never be contained or kept at bay. Our heart responds to music. Our heart rate can speed up or slow down to match the music we hear. The faster the music, the faster the heart will beat! Like slower breathing, lower heartbeat creates less stress and helps the body heal itself. Conversely, a study done with university students found that, after exposure to loud rock music by the Rolling Stones, the Beatles, Jimi Hendrix, and other

similar bands, students had increased heart rate, breathed faster, and were less sensitive to skin stimuli. In another study, it was found that excessive noise may raise blood pressure by as much as 10 percent. But it can be lowered by listening to music that averages between 44 & 55 hertz.

The recent neurological experiments with brain mapping techniques have thrown open new vistas on music, which has all the time been regarded either as myth or as magic.

Neurologists have now confirmed beyond doubt that music can easily alter the rhythm of our brain waves, as it can equalize them.

Our brain waves, as a rule, vibrate at different speeds, depending on the activities with which we are engaged: from a peaceful sleep in the lap of a mother to facing a ferocious predator, be it a wild animal or a boss! The slower the brain waves, the more relaxed and peaceful we are. When we are at the wit's ends, our brain waves vibrate at a faster rate as our breathing and heart rates too get altered.

Neurologists categorize four types of brain waves: beta, that vibrates @ 14 to 20 Hz, representing our performance at alert levels, alpha wave cycles @ 8 to 13 Hz enabling us to have heightened awareness and calm, theta @ 4 to 7 Hz inducing a period of creativity, meditation or sleep and delta waves @ 0.5 to 3 Hz

that guarantees a deep sleep or a meditative state akin to *samadhi*.

Music can change brain waves from the beta to the alpha range, enhancing alertness and well-being. A musical 'speed' of 60 beats per second (in fact, most of the music of the common folk across the world and also certain Baroque and new Age Music contain such an element) is reported to be an ideal music in harmony with the body rhythms such as breathing cycle, respiratory cycle, blood circulation etc.

It is now acknowledged that playing music at home, in the office, or in the school can help to focus a person. If you are daydreaming or unorganized, the background music of either Mozart or Baroque, Kalyani or Ahirbhairav played for a few minutes (say, five to ten minutes) should do wonders as it may be helpful in facilitating our mind to organize itself from the chaos or lethargy to which it had succumbed.

It is revealed that stimulating genres of music, characterized in general, say, by faster pace of rhythms, progressive forms and resonance in higher frequencies (5000 to 8000 Hz) - affect the human brain in such a way that they could help in rearranging the brain wave patterns towards beta forms, which are conducive to extreme alertness and quick mental response to external puzzles - be it the challenge faced by a fighter pilot in a battle-front or a mathematical problem to be solved by a school kid.

But, certain other genres of music can also induce tranquility and relaxation, badly needed in the jostling and competitive urban milieu, by converting

the brain wave patterns with predominant mix of alpha and/or theta levels, whose frequencies are slower than the beta ones.

It has been scientifically acknowledged now that slow-paced, iterative, resonant music, full of harmonics but the least 'drama' in them can transform beta into lower frequencies of alpha and theta. We come across such music in the religious prayers and chants practiced all over the world : Gregorian chants, *bhajans* and *kirtans*, Vedic chantings such as "*Chamakam*" to specify just a few. Even the secular tunes - the so-called 'sticky tunes' - we come across in lullabies or nursery rhythms, or even in folk, pop or film music, which has invaded into our system without any conscious effort on our part and in such a way that there could be an automatic recall - can all play wonders in bringing us down to earth from the dizzy heights from which we operate to successfully survive the competitive or even life-threatening events in our day to day life.

It has been found that playing or listening to the harmonics emanating from *tanpura* or for that matter, any drone instrument for sufficiently long time lead us to shift to theta range. And so with the vibrations and rhythms that emanate from drums played at a distance.

However, the experiments reveal that all people do not respond the same way to a particular music. It is commonly known that people at times create a musical barrier and start under-rating or over-rating certain genres of music, due to their whims and fancies, without any rhyme or reason. In a workshop

conducted by this author at India Habitat Centre recently, it was inferred that prima facie, the very first impression for a genre of music among all ethnic groups are almost identical. And it is only after analyzing the music, people's prejudices or inhibitions start showing their heads. While the calming music is generally regarded as conducive for the patients undergoing surgical interventions, President Bill Clinton of the U.S.A., however, is reported to have opted for his favourite country-western music, while undergoing a tendon repair. The reason given was: it lifted his spirits.

"Raga Chikitsa", an ancient text in Sanskrit is all about the therapeutic and mood-enhancing characteristics observed in various Indian ragas, the melodies that accommodate not only

notes but also the hovering microtones and partials that surround them. Known for a high degree of emotional content and its dynamism, the Indian raga system has remained a time-honoured, constant and unfailing source of strength to our people who have faced such varied and complex turmoil due to unquenched ego of the influential rulers, despotism, migration, frequent dislocations due to contagious diseases, invasions, war, weather, floods, drought etc. The ragas have not only influenced the people in overcoming the misery of the past but are also the continuing source of confidence to us that enable us to dream - for a better and brighter tomorrow. □

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MUSIC IN MEDICINE: THE HEALING ENERGIES IN RAGAS / MELODIES

by Smt. Meenakshi Sundaram*

Introduction

The medicinal powers of music are tremendous and still not fully unraveled. The time is fast approaching when people will select music with the same intelligent care and knowledge they now use to select food. When that time comes, music will become a principal source of healing for many individual and social maladies. Human evolution will be greatly accelerated. This article has been suitably adapted for this audience from a bigger project I am involved with, on a new scientific analysis of an age old ancient concept that our forefathers were well aware of i.e. Music Therapy.

In other words, Music Therapy points to a tradition as old as mankind itself. Among Chinese people in the olden times, dances and songs used to be executed by a troop of performers masked as animals and led by a wizard, with the intent of driving away disease. In Egypt and some African countries, music was used for endurance of labor pain in women before the discovery of anesthetics and analgesics. The Egyptian Papyri

relates priest physicians who resorted to musical chants in treating infertility in women. Similarly in Congo, in curing ceremonies, in order to remove the bad spirit, chants are sung and dances are performed before the patient's hut. In Greek mythology, Asklepios is said to have cured his patients by means of chants. In the Old Testament, King Saul's miraculous cure from depression with the playing of the lyre by David is mentioned. In Ancient Greece, music was practiced as an ingredient of magical medicine. Hebrews also ascribed curing power to music. The Arabian hospitals in the Middle Ages are said to have played music to patients to relieve them of depression. In the Islamic ideology also, medicinal properties of music were recognized. In the medieval period, Theophrast derived the conception of music as a means of cure from the ancient Ethos Theory. In the Vedas, Vedic Mantras or chants of the Rig Veda and the Atharva Veda have curative powers with numerous examples illustrating the close connections of music and medicine

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From these examples and others, it is clear that the ancients sensed the power and value of beautiful music and knew how to use it to promote harmony and well being in their lives. They knew in their consciousness the difference between uplifting and degrading music. Likewise, I passionately believe that today we can rediscover the therapeutic and spiritual potencies of healing music. We thus realize the important aspect of intertwining music, medicine, faith and psychology for holistic health. Mind and Body Healing is hence a communal task and in my opinion, falls on Public Health to scientifically adapt research findings for a healthier Global Population.

Music as the Universal Language

The wonderful truth is that any music from anywhere in the world is based on the seven notes, Sa, Ri, Ga, Ma, Pa, Dha, Ni or Do, Re, Me, Fa, So, La, Ti, which are alphabets of a universal language. The first and the fifth notes are fixed while the remaining notes have sharps and flats, making a total of 12 notes. Music has been in existence since the beginning of mankind. Yet, no 13th note has yet been discovered. Musical vibrations can convey moods and emotions and have the ability to shape our consciousness.

Music Energy

The prevalence of music in a social context can be well gauged from the

fact that there is hardly any social function in which music is absent be it weddings, funerals, religious rituals, war and even daily life. While great good music will energize and inspire all levels of your being, some music may appeal more specifically to certain parts of your mind and body. In therapeutic usage, the choice of music for a particular ailment is of utmost importance for it has been well established that different types of sounds have different effects on the human body. Therefore, as a means for therapy, it is imperative to identify the right kind of music for specific ailments.

Ragas or Melodies, the Indian Perspective

Music is the combination of three arts, viz. singing, playing of instruments and dancing. The study of Indian Music involves the understanding of its melodic structure and the structure of its rhythm. The chief property of Melody or structure of Music is the Nada or sound. Sound is the sensation caused by oscillatory motions in air transmitted through the Ear. Sruthi or Musical sound is the outcome of Nada and may be understood as microtones. From these microtones, which are twenty-two in number in Indian Music, emerge the seven principal tones or notes - Swaras. The Swara is the progenitor of the Raga and is a delightful sound. Raga is defined as the melodic pattern of tones.

Effect of Indian Ragas

Ragas in Music are capable of wondrous effects on human mind, body and soul, while on one hand it can infuse courage in the hearts of the soldiers, on the other, it has the power to induce sleep in an individual. The human being today is undergoing suffering of different kinds. On one hand there is poverty and hunger and on the other hand modern society is craving for material comfort and is terribly stressed. People have lost their inner peace, which creeps into society as illnesses of the body and mind. Now Music Therapy can provide this inner peace to everyone.

Why does music have such a tremendous effect on your physiology? This is because the roots of the auditory nerves are more widely distributed and have more neuronal connections than any other nerves in the body. It has been found that sustained chords lower your pressure and crisp repeated chords raise blood pressure. Music having the tempo of a normal heartbeat (60-80 per minute) soothes. Rhythm which is slower than heartbeat builds suspense, since the body tends to anticipate that the music will speed up. Fast rhythms raise the heartbeat and excite the whole body.

Relationship - Chakras and Ragas

'Chakra' is the Sanskrit word for 'wheel'. They are the fast moving vortices of energy centers in the body containing colors. These dynamic

centers of energy in the body make the aura brighter or dimmer depending on their activities. Each of the 'chakras' has a characteristic frequency of vibration. It is associated with a musical note that corresponds to the frequency of its basic vibration. Color and sound can have therapeutic effect, because they can help to stimulate and balance the activity of the particular chakras. The chakras are interrelated with the endocrine glands and they should function in a balanced manner to maintain normal bodily functions. Different ragas are woven in different sound frequencies and melodies and have different effects on the body and mind. Each Raga has specific moods and sentiments, which may play a role in curing diseases.

The myriad varieties of Indian Ragas with their individual characteristics contain a vast potential of inherent curative powers. This is an unexplored, highly scientific field of Music Therapy i.e. the effect of musical sounds and Ragas in curing human ailments. Scientific experiments are being conducted to assess the effects of Ragas on human beings. The specific emotional sentiments are being studied and experimented.

Specific Ragas and their effects

Some specific examples are discussed below in curing certain diseases. Thus, Nilambari cures insomnia. Mukhari aids in relaxation and is naturally invigorating. Sree aids

digestion. Dwijavanti quiets nervousness and anxiety. Malayamarutham affects the human endocrine system and helps to regulate the physiologic balance. Todi is an evening raga. It is supposed to induce mood of devotion and sympathy. The lowered notes soothe emotions, and the cascading downflow of notes benefit the circulatory system by regulating the blood pressure. Shubapanthuvarali again is a raga of devotion and the raga rhythm matches the human heart. Punnagavarali and Sahana can be good 'Anger Management' strategies. Ahirbhairav aids digestion and is said to cure rheumatic diseases, and hypertension. Asaveri is a confidence building raga. Bageshri cures insomnia and Basant Bahar is said to help in gallstones and cholecystitis. Bhairavi encourages detachment and relieves sinusitis and rheumatic diseases. More information is available in the effects of Hindustani Ragas. Chandrakauns relieves anorexia, while Darbari is a good sedative. Darbari Kanada is useful in curing headaches and asthma. The Raga Deepak helps in indigestion, anorexia and gall stone disease. Gurjari Todi aids in cough, Hindol relieves backache and hypertension. Jaunpuri relieves hyperacidity, Kafi has been found helpful in sleep disorders while Madhuvanti resolves hemorrhoids or piles. Shree is useful for the common cold while the raga Yaman has helped patients with asthma and rheumatoid

arthritis. Darbari Kanada, Khamaj and Pooriya are strongly recommended by ancient 'vaids' for defusing tension of the mind in episodes of hysteria. Ahirbhairav and Todi have been recommended for patients with high blood pressure. On the other hand, low blood pressure is healed with the feminine Raga Malkauns believed to have supernatural energy. Even stomach-related disorders can be settled through ragas from the Hindustani system - Deepak for acidity, Gunakali and Jaunpuri for constipation, Mian ki Malhar and Darbari Kanada for chronic asthma, Bhairavi for sinusitis, Todi and Poorvi for headache and anxiety, and Kafi and Khamaj for sleep disorders are tested Raga therapies. High fevers, such as in malaria have been arrested through Hindol and Marva ragas. Headaches can be banished by any of the three Ragas - Darbari Kanada, Jaijaiwanti or Sohini. Insomniacs will be lulled to sleep by Bageshri and Darbari ragas.

Ragas and Sentiments

Nadanamakriya evokes gentleness, Neelambari evokes sleep potentials. Punnagavarali tames the animal instinct or beasts of the heart. Hamsadwani elicited exhilaration and Madhyamavati evoked a sense of equilibrium and aesthetics. Among Hindustani Ragas, Hindol creates in the mind of the listener, all the sweetness and freshness of the spring season. Shree Raga creates calmness and

serenity, while Megh Malhar produces the effect of approaching thunderstorm and rain. It is also studied that Deepak can create wonder and surprise. Bhairav inspires the mind with the feeling of approaching dawn, humming insects and chirping of birds, a fresh start of a new day or morning. Kaushik raga promotes serenity and calm in the listener.

What must be remembered though is that all the Ragas may not have the same effect on every human being. Many factors including emotional makeup of the individual, the aesthetic sentiments, the pattern of melody used etc. affect the final outcome. This is very challenging in "Raga Therapy" as I see it. Quantification techniques can be used to a certain extent in experiments conducted to measure psychological effects of Ragas.

Bonya Basu, writing on the therapeutic benefits of classical music, recalls the following incident. 'The late sitar maestro Nikhil Bandhopadhyay during his stay with Acharya Baba Alauddin Khan, woke up one night to the sound of the Acharya's 'riyaaz' (practice) and was astounded to find the courtyard filled with venomous serpents calmly enjoying the vibrations of the music. Along came deer and other animals drawn to the hypnotic serenity of the music.' It does not take a rocket scientist to realize that if Hindustani classical music can tame the wildest of animals, it can definitely tame our minds. Leading musicians are

all of the same opinion.

While the greatest pieces of music will energize and inspire all levels of human body and soul, certain musical works may appeal more specifically to different individuals. This has been a challenge in setting up music therapy research protocols especially relating to Carnatic music. There has been more progress in research relating to Western music. Beethoven's music, the Emperor Concerto often motivates people, gives them courage and strengthens will power. Mozart's horn concertos are outstanding examples of stirring music. Marches pierce through inertia and lethargy can awaken loyalty and often serve as a powerful medicine for combating an enemy either external or within oneself. La Mer, the Sea, a strong melodic piece by the French composer, Debussy, is especially effective in breaking up tensions in the emotions. J. S. Bach's Badinerie bathes the soul with fountains of effervescent melody and soothes the beast of anger. Rachmaninov's Second Symphony, Adagio, drains away all emotional negativity and tension and carries one into a higher devotional spiritual state of consciousness. The list can go on infinitely and will not be elaborated for this article

Tremendous scope exists to expand music therapy relating to Indian Music, Ragas and Raginis. In an age when Reiki, yoga, meditation and other alternative therapies are coming into their own, the scope for music therapy

is ample in our daily lives. We need bigger institutions and professionals to take on the immense treasure in our heritage to apply it for the greater cause of human health

In my practice and experience, I have been able to observe many situations in which music has been a powerful factor for change and improvement, both for individuals and for groups. Certain pieces of music, played with appropriate timing and good taste, have helped to alter behaviour and awareness. Musical selections have helped calm patients, promoted relaxation, increased constructive attitudes, willingness to listen and to be receptive to new directions. It has changed attitudes in nursing home patients, assisted facilities and

reinforced positive behaviours in teen groups, eased post-operative room recovery, post-operative pain and improved chronic wound healing.

Summary

Scintillating music can increase physical vitality, relieve fatigue and inertia, pierce through moods, uplift the mind and soul, increase focussed thinking, clarify goals, release courage, deepen relationships, stimulate creativity and sensitivity, strengthen character, strengthen constructive behaviour and above all expand horizons of spiritual awareness. Seek out music that increases your well being and transforms chaos. Elite music can lead you into activities and horizons of consciousness that are as beautiful as your greatest dreams and life goals. □

Historic Milestones

- A. Patnam Subramania Ayyar gave a scintillating performance in Begada raga at the Mysore Court with raga exposition on the first day, tana on the second and pallavi and swaram on the third. He thus came to be called 'Begada Subramania Ayyar'.
In tala gnanam – knowledge of time-measure, Patnam Subramania Ayyar was supreme. He composed a tillana in 'Simhanandana' tala, the longest of 108 talas with 128 aksharas and sang it with remarkable ease. It was 'Gaurinayaka' in Kanada raga. Maha Vaidhyanatha Ayyar was another maestro who had given a pallavi exponent in that tala.
- B. Harikesanallur Muthiah Bhagavathar's Kalakshepam (musical discourse) on the life of "Saint Tyagaraja" extended over several days and included expositive rendering of his songs.
- C. Pallavi Sessa Ayyar sang – Gaulipantu raga for three hours, Dwijavanti raga for three hours and Mukhari raga for two hours. He sang Dhanyasi raga and pallavi for eight hours at Tiruvottiyur Tyagayyar's Music Festival.

Courtesy : 'A Garland' by N. Rajagopalan

THAAYAMBACA A RITUALISTIC ART FORM OF KERALA

by Dr. S. Bhagyalekshmy*

Among the variegated forms of music that have been prevalent in Kerala from ancient times, instrumental musical ensembles have occupied a prominent place especially in temples. Ritualistic music is a part and parcel of the cultural heritage of the Keralites. Temples in Kerala are considered as the treasure houses of ritualistic music, dance, instruments and art forms. Many musical ensembles are associated with our temples of which Thaayambaka, Panchavadya, Sarvavadya, and Pancharimelam are important. These forms have taala as their life giver and hence taala vaadyas, especially percussion instruments, dominate such ensembles. These are performed as accompaniments to various rites and rituals performed daily for the poojas and ceremonies in the temples. They are also presented in stage performances. The rhythmic instruments of Kerala now stand as a separate class termed as Taala Vaadyas.

Music in temples developed when the Bhakthi cult took root in Kerala. The instrumental ensemble is an independent art form and constitutes a major laya vaadya cutcheri. The universal statement "Pathinettu vaadyavum chendakku thaazhe" (i.e. all the eighteen

instruments are secondary to the Chenda) is real as far as the Chenda is considered.

The Thaayambaka can be described as a musical ensemble of percussion instruments in an improvised manner. This is laya vinyasa or rhythmic improvisation performed in a number of Chendaas. The right side of the Chenda is considered as Deva vaadyam and the left side as Asura vaadyam. Its sound is audible over very long distances. In almost all temples musical instruments emanated as an accompaniment to temple rituals. Thaayambaka is also known as Chenda Melam. The term Thaayambaka is given as Taalam Vaka i.e. a fight with the taalas. In Tamil, it is described as Thaayam Vaka meaning a number and variety. In the opinion of the learned few, it is Thaayam meaning Taalam and Vaka meaning different, meaning different varieties of taalas.

In Sangeetha Chandrika, a prominent Lakshana Grandha by Attoor Krishna Pisharody, the origin of the term is given as Sthaayam Avaka which means varieties of Sthaaya. But in Sangeetha Ratnakara it is given as Raagasya avayava : sthaayaa:

Sthaayaa means sangathis performed on Chenda meaning

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Sthaayavaka which later on become Thaayambaka. In certain Lakshana Grandhaas, Thaaya is described as svara vinyasa. This term later became Thaayam in Malayalam and Vaka became Paka meaning variety. The performance on different Chendas inside the temple premises by a group of artists is Thaayambaka or Chenda Melam.

The origin of Thaayambaka or Chenda Melam can be traced to the Bhadrakaali temples in connection with the Kaali Pooja. Mother Durga in the Divine terrible form is worshipped with ritualistic music of vigorous nature to the accompaniment of instruments of different types. Taala Vadya Melam was associated with Tantric worship. It is believed that most of the taala melas originated in the different regions of Trichur district and Mazhamangalathumana Namboothiri is considered as the originator of this percussion ensemble. The Maaraar community are the ones who used to play Thaayambaka in temples. The eminent personalities hailed from different Maaraar families in the regions of Kumarapuram, Maakkoth, Thumpekkalam, Pattarath, Pariyaarath, Kuruppath, Chempaali, Keezhedathu, Kuttiiyil etc. But some scholars trace its origin to different places in Palghat district namely Malamakkavu, Porur, Cherppulasser, Kallekulangara, Maamkurrisi etc. This art form is believed to have originated nearly 100 years ago. Thaayambaka mainly consists of Taala vadyaas and there is no place for stringed or wind instruments.

This rhythmical musical ensemble mainly comprises of Chendaas of different variety such as Uruttu Chenda, Veekkam Chenda etc. They are played on both Edamthala and Valanthala. While playing all the players should stand around a lighted lamp or Nilavilakku kept inside the temple premises. One main performer stands in front of the lighted lamp and to his sides, the players on Edanthala and Valanthala are positioned. Behind them two players who keep time on Valanthala also take their position and another player on Elathalam will also be there. The players on Chenda hold a stick or Kol on one hand and strike with the other hand on the other side.

In Thaayambaka all Chendaas are tuned to the same pitch. The main player plays the different chollus or jathis and he should possess proficiency in taala and laya. The Thaayambaka is conducted usually at night in connection with temple festivals. The main deity is brought out and placed on the Mandapa. It is compulsory that Thaayambaka is to be played only in front of a lighted lamp. There will be a main player on the Chenda and four time keepers. The rhythmic syllables are played on the main Chenda by the main player.

The usual taala played in the Chenda is Chaturasra Triputa equivalent taala for Chempata of Kerala music, Kadhakali and is the same as Aadi taala of Karnatic Music. After playing Chaturasra Nadaa for some time, the players shift to other Nadaas such as Kooru Vayickal, Atantha Kooru, Panchaari Kooru, Champa Kooru

etc. The duration of the performance will be from 1 to 1½ hours. Before the commencement of Thaayambaka, a small piece namely 'Sandhi Vela' is played using the left palm and stick on the right side. Opening of the Thaayambaka is called Kottivaayikkyaal. An ideal Thaayambaka lasts one to one and a half hours, consisting of five stages namely Pathikaalam, Kooru, Idavattom, Idanila and Irikkita. In the Elanjithara Melam performed in connection with Pooram festival of Trichur, many players on Chenda take part. It is very significant as it creates a sacred atmosphere on the premises.

Pathikaalam : This is rhythmic improvisation in Chaturasra Nadaa and is played in 2 or 3 tempos increasing the speed gradually as in tempo variation seen in Bhajana singing. This lasts for nearly half an hour. Two or three avarthaas will be played in Vilambitha kaala. In Chouka kaala, there will be 8 aksharas and this is followed with second degree having 16 aksharas and also third degree having 32 aksharas and lastly fourth degree having 64 aksharas. These will be played three or four times. An example of a passage in Aadi tala rendered in slow tempo or Vilambitha kaala is as follows :

Nnam Nnam Nnam Dhim Nnam Dhim Nnam Dhim

Kooru : Method of playing Cholkattus in different Nadaas namely Panchari (Tisra), Champa (Misra), Adantha (Khanda) which are equivalent to Rupaka, Ata and Jhampa talas of

Karnatic Music. Even while playing the different Koorus, the basic Chaturasra Nadaa is maintained. This lasts for 20 minutes and gradually increases in speed. It is herein that the technical scholarship of the players are revealed.

Idavattom : This stage lasts for 5 minutes only. The usual passage played will be -

Dhim Naam Dhim Naam Dhim Nnam

This will be set in Eka taala. The first stage in this is Tisra and Chaturasra Nadaa and then enters the third stage

Idanila and Irikkita : These are the next two stages lasting for 10 minutes each creating the effect of heavy rainfall. The phrases will be played in high speed and fast tempo. The taala is based on the tempo of the jathis and tala is reckoned accordingly. The whole atmosphere will be humming with variable rhythmic phrases. Idanila is actually played with different Vaaithaaris in a variety of combinations without break. These will be played 2 to 4 times followed by Irikkita.

For teaching of playing Thaayambaka, the students are first taught the rhythmic passages or Cholkattus as Vaaithaaris or vocal exercises. After learning these vocally, they are allowed to play on the Chenda. Occasionally sound effects are given in Chenda which attracts the audience

Nilavabhyasam : This is a method of severe practice also known as Nilavirikkal, wherein the training or practice starts on the first day of the New Moon in Velutha Paksha and lasts for 29

days. The duration of practice time increases with the length of moonlight i.e. 2 Naazhikaa or 1 hour for first day, 4 Naazhikaas or 2 hours for second day and gradually increasing 2 Naazhikaas or 1 hour daily and 24 Naazhikaas or 12 hours on the 12th day and 30 Naazhikaas or 15 hours on the 15th day. The reverse starts from the 16th day i.e. from Full Moon day having 15 hours, then 14 hours on the second day and gradually decreasing one hour daily and reaching 1 hour on the 29th day.

There are two types of Thaayambaka namely Malamakkavu style and Palghat style. The Malabar style was invented by Poduvaals whereas the Palghat style was co-ordinated by Venkichanswamy. The main difference is that in Palghat style, the Adantha Kooru is commenced in very slow tempo and gradually raises in its speed. The basis of a Thaayambaka is that it needs intense and severe practice. The Iratta Thaayambaka performed by Pallavoor Appu Maaraar and Thruthaala Kesavan is famous and much popular.

The Chendaas used in Thaayambaka are Urruttuchenda, Veekanchenda etc. The wood used will be taken from Jackwood, Peraal, Arayaal, Coconut palmtree, Karimbana, Kanikonna, Arali etc. It is to be noted that the wood taken from the trees near the

temple is to be preferred as it will have good Naada and which is believed to be listening to the temple mantraas and slokas continuously and regularly. These will thus also possess sanctity.

It is important that the time keeping players follow the passage played by the main player. There is an attractive playing technique termed as Kottikurapikkuka or Etrichurukkuka. This is like the pyramid formation i.e. increasing and decreasing the speed gradually. The concluding phrase is repeated thrice and the entire avarta is concluded with a Mukthaayippu. In the modern Thaayambaka, the influence of music concert can be found to some extent. This art form is also described as a one man show wherein the main artist improvises in the Chenda and it can also be described as Kottukaccheri.

The Thakitamarikkal, Kootti Korappickal or Etichurukkal is a prominent playing technique in Thaayambaka. The sequence in taala units are increased and decreased and limited at a particular number.

Pallavoor Appu Maaraar, Thiruvilwamala Kolandaswami, Malamakkavil Kesava Poduval, Pallassana Padmanabha Panicker, Chittali Rama Warriar and Trittala Kunji Krishna Poduval were eminent performers in Thaayambaka. □



MUSIC APPRECIATION - PART 4

by Dr. Geetha Ravikumar

There are several factors which contribute to the appreciation of music even by a listener with a neutral or an open mind, provided he has the basic core of appreciation, namely, understanding and sympathy. The same is the case with the performer. The performer and the listener are like a transmitter and receiver respectively. The following are some additional factors :-

Purity of pitch or Meend

Purity of pitch, which we call correct intonation, either vocally or instrumentally, and a shine or brilliance in the spectrum of sound produced either in the prolonged production of sound or its merger with neighbouring note or notes called Meend, shake or spectrum, have a universal appeal. The ear has a natural affinity and responds and resonates to sounds with no dissonant beats; beats of more than 33 pure sounds produce no beats.

Modulation

Change of volume and modulation, tone, colour, cadence and nuances of the voice or sound even while prolonging the same pitch or change of pitch.

In Hindustani music there is a good deal of modulation. In Western music

this is much appreciated but in Carnatic music it is not so prominent at present.

Sequence of pitch variations or individuality

Sequences of pitch variations and their volumes and nuances according to the Ragas and songs which are actuated by a personal element in each artist and his or her training, inspiration and mood which can only be defined as his or her personality. When this particular important element coincides with that of each listener, the appreciation factor grows.

The appearances, facial and body movements and the bhava of the performer with reference to the context of the music and its sahitya, have a strong bearing on appreciation. This enhances or impedes the appreciation to a large extent. Some performers fix their gaze on a corner of the hall of the auditorium and never turn and look at listeners even occasionally. In such a situation the rendering fails to give its maximum effect.

Acquired dexterity of manipulation

Another factor which contributes to appreciation is the acquired dexterity and manipulation and reflexes or sound tracks stored or rather preserved in the conscious mind and sub-conscious level of the listener which when being

reimpressed, or rather re-called create titillation, pleasure, thrill and enjoyment mentally and emotionally. This is the main reason why in music the greater the training and practice, the greater the appreciation and enjoyment.

Symmetry of Graces and Gamakas created by Gharanas and Traditions

The practice and production of various graces, types of Gamakas and sound inflections in their proper context and symmetry of structure enhance the better quality and appreciation of music. This is the reason why various Gharanas and Sampradayas or Traditions implementing various methodology have been created and enjoyed by different people. While speaking of tradition and Gharanas, I may refer to 'Orthodoxy' versus 'Progressive Modernity'. For example, some would appreciate and others would condemn some compositions of Thyagaraja sung in a slightly different tempo and style in a slightly different way from those sung by the saint or his pupils.

Rhythm, Laya and Tala (Kala-time)

Another important and significant constituent of appreciation is the Tala and Laya which determines the time factor in music. This Laya is a strong feature of Carnatic Music and combined with rests, accents and double time or fast laya, even slow laya or Chowka-Kalam or Vilambha Kalam

Laya, indeed assumes most enjoyable qualities of appreciation. This is why Tanas and fast Laya, Arohi and Avarohi combinations called as 'Sapat Tanas' of Taans in Hindustani Music, as well as playing on the Saraswathi Veena in Carnatic Music is enjoyed equally by the performer and the listener.

Agreed co-operation, duets or jugalbandi

An agreed co-operation between the singer and the accompaniments in which the former creates a tension and the latter releases or relieves it, is a great source of appeal eg. Jugalbandi and duets both in Hindustani and Carnatic Music.

Bol-Taana

Another constituent of appreciation is Bol-Taana, niraval and solfa or Sargam singing. The theory of this appreciation is the presumption that the performer must have reached a high standard of practice and learning, in order to bring out his originality in the development of singing or playing an instrument.

Induced tension and release, surprise

The next important constituent and requisite of appreciation and appeal is an element of induced tension, release and surprise and also avoidance of staleness, monotony and undue repetitions in the rendering. Sometimes, some artists boast that he or she can

render Alap or neraval for hours together or rather sing a raga for more than two or three hours, but in actual practice, it is only a repetition rather than nuances in the piece of Raga Alapana or Neraval rendered by an artist and the listeners sometimes are rather confused and cannot have a correct judgement.

Curiosity, newness and evolution of tastes and fashions

Modern living has created a new phase in art of appreciation, namely, newness. Even the laymen feel a thrill when a new Raga is sung by an artist. Any new invention of Raga structure, whether it is musically a good piece or not, is welcome to the modern listener. A change is always welcome.

Changing fashion

As time changes the Raga or melody also changes. The listener is tempted to welcome this change in music, knowingly or unknowingly, by his subconscious mind. This factor, which influences and regulates and controls appreciation, is the changing fashion. As the outfit of the dress changes due to change in time, the Raga also changes due to change in time. Tastes, fashions and norms of appreciation are also changing from generation to generation both among the masses and classes, vis-a-vis the advance of science and scientific gadgets like the Tape recorder, CD's LP's and

Television. Processed music of the above kind becomes stale in course of time like processed food, because there is no mind or intelligence, behind it. However, the present trend is towards instrumental music like orchestra etc. Vocalists must, therefore, take note and improve their music to wean the listeners away from processed music. The change of fashion in the appreciation by masses of orchestras of large volumes of sound inflections. This can also be done in Indian music by Choir singing of men and women possessing different volumes, timbre and ranges of voices. This requires experimentation. Thus, there is a great future for our music in the harmonic field as also in the melodic structure

To sum up, appreciation of music involves the factors -

1. Sympathy and understanding
2. Elimination of impediments
3. Discrimination between good and bad music
4. Correct pitch and Meend
5. Modulation
6. Sequences of swara or notes rendering or personal element
7. Acquired dexterity
8. Sympathy of Gamakas
9. Rhythm, Laya and Tala
10. Bol-taan, Pallavi
11. Induced tension and release
12. Curiosity, newness and evolution of tastes and fashions
13. Changing fashion. □

(To be continued)

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DANCE SYMPOSIUM - "CHOREOGRAPHY - ART OF COMPOSING DANCES"
A REPORT * - PART II
by Smt. Indu Raman

Smt. Kalanidhi Narayanan

Smt. Kalanidhi Narayan gave a brief display of *Ashta Rasa* as found in some popular Padams. She performed relevant portions of the following compositions. Her accompanists were Deepu K. Nair (Vocal), Srisukhi (Nattuvangam), T.Viswanathan (Mridangam), and Vinod Kumar (Violin).

surely, in the opinion of this writer, that *Nrtta* in capable hands could aid depiction and enhancing of moods. In the specific example, the grandeur of Nataraja's *Tandava* is shown by suitable *Adavus* incorporating the various poses of Siva. This in turn should evoke *Bhakti Rasa*.

In '*Krishna Nee*', *Vatsalya Rasa* was chosen as an option to *Sringara*. The

1. Mooshika Vahana
2. Sive Sringara - Ashtarasa Slokam by Adi Shankaracharya
3. Krishna Nee - Vatsalya
4. Chaliye Kunjananme - Rati
5. Jagado Dharano - Bhakti
6. Edai Kandu - Bhibhatsa
7. Etta Irundu Pesu - Roudra
8. Vadiga Gopala - Bhaya
9. Yaar Endru - Veera
10. Payyada - Karuna

Smt. Kalanidhi had submitted an excerpt from her book '*Aspects of Abhinaya*' for publication. Her demonstration followed an identical pattern. Many would not have agreed to her statement that *Nrrtta* sequences introduced in an Abhinaya piece distracts from the *Sthayi Bhava*. An example given by Smt. Narayanan was that *Bhakti* in *Natanam Adinar* cannot become evident if *Nrtta* dominated the *Kriti*. It is possible



Smt. Kalanidhi Narayanan

* Natyakala Vidwat Sadas organised by Sri Shanmukhananda Fine Arts & Sangeetha Sabha held on 8th & 9th November, 2003 at the Sri Shanmukhananda Chandrasekharendra Saraswati Auditorium

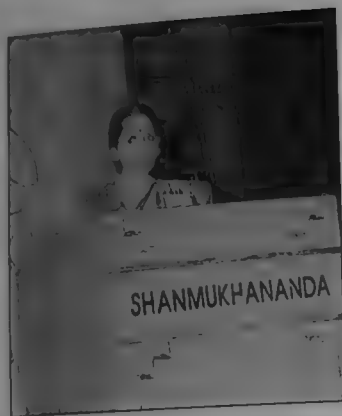
Nayika portrayed in the Padam 'Vadiga Gopalu' experiences mixed feelings of shyness and fear of a bride entering the nuptial chamber. She explained that criticism against enacting some padams as unwarranted. The dancer is merely depicting a character portrayed in the song. Viewers must not confuse the dancer with the character, she pointed out.

Smt. Kalanidhi's excelled as usual in the concluding Padam, 'Payyada Paimeddi'. The demonstration projected the immense possibilities of depicting the innumerable shades and hues of Mood (*Bhava*) and Sentiment (*Rasa*) by a dancer. There is nothing wrong or correct, only suitable and unsuitable. The connotation associated with Rasas like *Roudra* and *Bhayanaka* is usually dark and negative. Violence is subtly implied. A Nayika's *Roudra* is unlikely to be so intense but only a milder form of tentative anger. The science of dance offers these myriad variations to the dancer to fully exploit the art of dance composition.

Smt. Asha Joglekar

Smt. Asha Joglekar, a respected Kathak Guru based in Mumbai, presented a well thought out paper on the "Use of Chakkars and Bhramaris in Choreography".

Her students demonstrated with grace, competence and diligence. Smt. Joglekar spoke in her mother-tongue Marathi and won the hearts of the proactive audience which appreciated her sentiments. She hoped that the dance



Smt. Asha Joglekar

demonstration would speak more effectively of her work than mere words. Teaching for over forty years as Director of Archana Nrityalaya after training under Pt. Gopi Krishna and Smt. Rohini Bhate, Smt. Joglekar is the mother of Archana Joglekar, the popular actress and dancer.

Pirouettes (*Chakkars*) and turns (*Bhramari*) are as important a part of Choreography in Kathak as the planets in space which revolve and rotate constantly. It is probably from Mother Nature that we have adapted this movement. Other important aspects of Kathak are, foot movements (*Tatkar*) in various degrees of complicated rhythms and *Paltas*, which are used to show change in expression and location. If depicting a Radha and Krishna story, the dancer does a *Palta* turn when she changes character. Usually the *Hastas* used during executing a Chakkar is *Pataka* or *Tripataka*.

The dancers demonstrated two from

a variety of *Chakkars* - *Utpluta* or jumps, and *Garuda*. The astounding sense of poise and balance displayed by the dancers executing the 11 - turn *Chakkar* was astounding. The next was *Ashta Disha Chakkar Toda* where at each turn the dancer's faced one of the eight directions. From this writer's experience, this is technically difficult and requires greater control. The fixed focal point of the eye aids balance, and when this keeps shifting, the dancer has to depend on her mental equilibrium to maintain her bodily balance. In fact fluidity of movement and grace were the hallmarks of this style.

Kathak is not only all *Nrta*, explained Smt. Joglekar, and went to bhava - oriented items. Selecting a 15 - matra tala cycle called *Gajachampa* (4-4-3-4), the students demonstrate a lighthearted *Hori* as the concluding item. The veteran singer, Shri Sharad Jambhekar assisted in the demonstration with his mellifluous voice.

Smt. Darshana Jhaveri

'Rhythm Patterns in Manipuri Dance (*Rasleela* & *Sankirtan*)' was the title of the paper submitted by Darshana Jhaveri, the youngest of the four Jhaveri Sisters. Actively associated with Manipuri Nartanalaya at Mumbai, Kolkata and Manipur, Darshana spoke about the innovations and contributions of her teacher, Guru Bipin Singh.

A young dancer Ms. Surbala assisted Smt. Darshana in the demonstration. Vocal support was given by A. Chatterjee

and Latasana Devi. On the Mridang were artistes from Manipur, Sushanta Das and Projen Singh.

The performance of *Raas* and *Sankirtan* are the highest form of expression of Vaishnavism in Manipur, where it is a living tradition even today. It is considered a sacrificial act equivalent to a *Mahayagya*. Gaudiya Vaishnavism, the devotional cult of Hinduism advocated by Chaitanya Prabhu pervades the way of life in Manipur. *Kartal Cholom* is dance with large cymbals. *Pung Cholom* is dance with drums. These two highly developed dance forms are said to be conceived by Chaitanya Prabhu. Every gesture is significant as it conveys symbolism and mysticism associated with the spiritual practice. The Mridanga (*Pung*) is revered as an embodiment of Krishna. During *Ras Leela*, the player is



Smt. Darshana Jhaveri

seated but he dances during *Sankirtan* and rituals

The syllables of *Mrdang Raga* representing the making and consecration of the image are played at the beginning of *Sankirtan*. The pilgrimage to Navadwip and Vrindavan is composed in *Raj Mel Tala*. Beginning with a slow tempo it increases speed to indicate the three stages of union (*Sambhog*). This is followed by *Tal Tanchep* and *Tal Menkup* which denote the ultimate union.

Smt. Darshana and Ms. Surbala demonstrated the *Tal Raj Mel* which has 7 beats with variations e.g. 4+3, 5+2, *Triput Savari* $1\frac{1}{2} + 1\frac{1}{2} + 4$ which is used in *Kaliya Daman*, *Yatra Rupak* - 2+5 or 4+10 for the playing with a ball.

An interesting piece of information was the description of *Yati* in Manipuri Tala System.

The *Yatis* in Camatic Music denote the possible formations of a *Jathi* syllables or *Thirmanam*. *Gopuchcha Yati*, (4-3-2-1) for instance, is when the pattern is in descending order, resembling a cow's tail. *Srotovakam* (1-2-3-4) is when the pattern is in ascending order, compared to the origin of a river which begins as a trickle and increases to a wide stream. Smt. Darshana described the *Yatis* as a combination of speeds, meaning *Gopuchcha Yati* the syllables begin in a fast speed and decreases to a slow tempo.

In a detailed and educative lecture, on the aural content of Manipuri style, Smt. Darshana described music as being

divided into two - *Anibaddha* and *Nibaddha*. In the first music does not have a definite metric arrangement, similar to *alaap*. There is an underlying rhythm (*Chanda*) which creates a serene and meditative atmosphere. *Mrdanga Raga* mentioned earlier, belongs to this group. *Nibaddha* has a fixed time measure and usually follows the *Anibaddha* music.

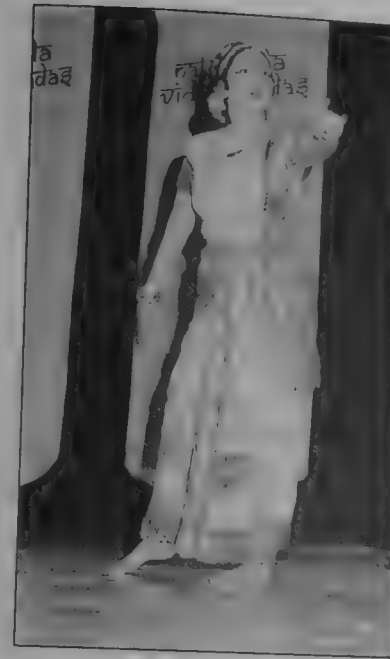
When two or more compositions of *Tala* are grouped together it is called *Tala Prabandha*. There are different *Talas* for *Tandava* and *Lasya*.

Smt. Darshana performed *Prabandhas* '*Radhe Govinda*' and one on Krishna.

A *Swara Prabandha* and *Tanom* (*Tarana*) in *Tal Raj Mel* by Surbala were well received by the enthusiastic audience. Krishna as an acrobat and the killing of Bakasura used appropriate movements. The session ended with a demonstration on the *Pung* in *Tal Daskosh* of 7 beats by both Guru and the student.

Dr. Sobha Naidu

Dr. Sobha Naidu's performance of various compositions of the Kuchipudi repertoire was supported by an orchestra from her own institute, Hyderabad Kuchipudi Art Academy. A disciple of Guru Vempati Chinna Satyam, Sobha Naidu has carved a niche of her own with her excellent portrayal of mythological heroines and successful choreographic productions. The demonstration brought to the Mumbai audience the pristine purity of the art of Kuchipudi with all its



Dr. Sobha Naidu

feminine graces and lyrical beauty.

The performance began with *Satyabhama Pravesam* from *Bhama Kalapam* which in its full *Natya Natakam* form would need three days of five hours duration each day to complete. Her Guru had edited it to a two hour performance without losing its characteristic essence. The symbolic '*Jada*' (plaited hair) is hung over the screen (*Tiraseela*) held by two dancers. *Satyabhama* executes six varieties of footwork and 41 hand gestures standing behind the curtain. This was followed by the conversation with her confidante Madhavi where she describes her beloved Krishna in myriad ways.

Sobha excelled in portraying the *Sringara Rasa* laced with sweet shyness in '*Siggayanamma*'. An excerpt from the Ramayana ballet '*Jagadananda Karaka*' followed where Smt. Sobha Naidu, assisted by her students performed to Tyagaraja's composition '*Samaja Vara Gamana*'. The protection of *Viswamitra's Yagna* in the forest by the young Rama and Lakshmana, *Ahalya Shapa Moksham*, *Sita Apaharanam* and *Jatayu Moksham* were some of the episodes covered in this item. One is not sure whether the item was edited to suit the time frame but the rather skeletal Choreography of each episode was not completely satisfying to the rasikas

Padmavathi Pravesam from the *Natakam* '*Kalyana Srinivasam*', and a *Tarangam* '*Nanda Nandanam*' were adequate to demonstrate the stylization in Kuchipudi. This was followed by a spirited version of the *Javali* '*Vani Pondu*' in which a heroine (*Nayika*) shows her anger, indifference and hatred towards him in various ways. Ignored by her lover for many days, the *Nayika* is enraged to find him stealthily creep into the house early one morning. She calls her maid and asks her to tell him, 'I have had enough of his company. Ask him to go out.' Sobha's uninhibited *Abhinaya* for this piece brought back many fond memories for many in the audience of earlier performances when Sobha's technical brilliance and expert *Abhinaya* had earned her the reputation as one of the topmost artistes of Kuchipudi. It is to the credit of the organizing committee of the

Shanmukhananda Sabha who remembered to honour this exponent by inviting her to participate in this Symposium

Ms. Anita Ratnam

'Floating Across Borders - Traditional Motifs in Group Choreography' was the title of Ms. Anita Ratnam's paper submitted for the Symposium. Using the free flying kites a metaphor, Ratnam claims that she wanted to be like it, 'with no boundaries, no borders, no religion, no nationality.' She 'has repeatedly returned to the 'Aksaya Patra' of tradition which has never been empty of ideas or inspiration' for her work. She was assisted by Revathi Shankar, the popular singer/actress who has captured everybody's hearts with her 'Nara' Katha Kalakshepams.



Shri V. S. A. Sury honouring Ms. Anita Ratnam

Indian artistry," was used as a stage screen (*Tiraseela*), a canopy, to denote a sanctum sanctorum, mirror, water, garland, a *garbha graham*, a drape and even a flute.

A composition of Revathi Shankar 'Penne Penne' was a strong statement on the position of women in society. They seemed to be caught in a figure of eight (8) where they are in constant motion in a journey of selfless service that leads nowhere.

Describing today's dance scenario Ms. Ratnam stated that earlier dancers danced in close proximity to the audience, in temples or small enclosures. Today the auditoria are huge, distancing the dancer from the audience. So when the performance space has changed, the dance too has to adapt itself. Groups are more entertaining than a solo, and

anyway there are not many opportunities for solo performances. Group dances also meant a different kind of training where the understanding of space in relation to others plays an important part. The group formations on the stage freed the dancer from 'the tyranny of the centre', she said. The entire space opens up to you and there are

In the demonstration she chose to discuss the choreographic ideas explored in the production 'Nachiyaar' which was to be staged the next day. "A piece of unstitched cloth, the genius of

no restrictions on space. Choreography for a piece on 'Nightmare' was accompanied on an unconventional soundscape of instruments like clappers, wind-pipe,

cluster rattles and wooden castanets. In the central idea of this piece, the protagonist dreams of falling off a cliff. The movements reflected the fear and chaotic thought process that underlies the action. The classical vocabulary can thus be used to great effect to portray contemporary subjects.

Anita Ratnam is an enchanting blend of the modern and traditional. Blessed with a charming personality, she is a statuesque beauty who projects herself with supreme authority and confidence. Her total involvement, professionalism and dedication to her career are impressive. She imparts a sense of beauty and aesthetics to her art, surely a stamp of Kalakshetra training.



Ms. Anita Ratnam and Smt. Revathi Shankar

"Nachiyaar" by Ms. Anita Ratnam

One watched 'Nachiyaar' with mixed feelings. The effect was illusory. Andal the devotee never surfaced. The familiar story line, the images of the early morning rituals, a selection of the time-honoured lyrics - it was all there. Inspired by the story of Andal, the heroine was "recast as a radical woman, whose passion, stubbornness and poesy made her the earliest voice of feminism." Yet one missed here the powerful image of the father figure which offset the endearing essence of Andal's youthful innocence. One wonders in what context Andal may be termed a feminist. She was steeped in tradition, a staunch devotee and a

spiritual poet, the qualities which set her apart from similar *Kuravanji* heroines. Anita elaborated on the famous line 'Karpooram Naarumo' as the main body of the production.

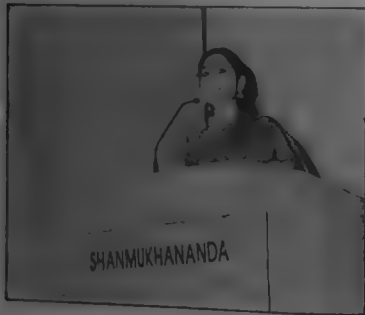
Revathi Shankar as the foster mother, Anita Ratnam as Nachiyaar dominated the cast which included four girls and two male dancers. The dancers were competent but they wore not even minimal makeup. Their blue/pink costume blended with the dark blue backdrop and dulled any visual effect that was planned. The procession of the idol and the concluding Thillana were cleverly choreographed. The music was of a high standard with Jyotishmati (Vocal), Jagadeesh (Mridangam) carrying the

show on their able shoulders. A temple *Sevakan* with a large colourful 'Namam' played the conch with tremendous lung power and made a dramatic addition to the cast.

Dr. Ambika Kameshwar

Dr. Ambika Kameshwar is the Founder - Director of RASA (Ramana Sanritya Alaya), which is dedicated to the rehabilitation of children with physical and mental retardation. Music, dance, drama and crafts are used as developmental tools.

As dancer, choreographer, teacher and musician, Dr. Ambika has been reaching out to children with her arts. Her doctorate was based on her research towards the system of movement application as therapy. She has also trained in Bharata Natyam, Kuchipudi and creative dance.



Dr. Ambika Kameshwar during her presentation

The paper entitled 'The Use of *Natya* as a Holistic Development Tool', Dr. Ambika quotes the *Natya Sastra* extensively to describe *Natya*. 'Natya',

she states, 'gives courage, energy, intellectual development, relief from sorrow, fame and general good. In fact *Natya* and its performance is an education in itself.

Development is a continuous process of qualitative change in a person which occurs from the cradle to the grave. Smt. Ambika's contention is, and rightly so, that *Natya* is an enjoyable non-threatening medium to experience life's lessons. Children in need of special care also need help to function in areas of everyday activities where interaction with society is expected. A developmental programme is therefore designed to include training in mobility, language and communication skills, and even self-expression.

Giving an example of exactly how this is put into action, Dr. Ambika explains that normal movement like walking, jumping, turning or skipping is incorporated into a dance to assist in gross motor development. Training is given in *hasta mudras*, painting and making costumes for fine motor development. Above all, it is a fun experience, the best way to develop without constraints of rigid expectations of a fixed standard performance.

Dr. Ambika has an effervescent personality. Bubbly, enthusiastic and bright, her rapport with the audience was instant. She called upon the audience to come and participate in her experiments in creating tableaux, and improvise on word suggestions prepared by her. In spite of the time constraints, she could put

across the ideas of her programme effectively. must be able to tell a story about any object, animate or inanimate.

Shri Sachin Shankar

Sachin Shankar and his wife Smt. Kumudini are beloved figures on the art scene in Mumbai who seem to have an endless fund of energy and enthusiasm. His lecture and the demonstration by his students was an entertaining and enjoyable session. Born in 1924 in Varanasi, Shankar is cousin of the famous Uday Shankar and Ravi Shankar. He trained under great Gurus and was deeply influenced by the Uday Shankar dance style. His productions like *Train*, *Cricket* and the latest *Gandhi* received wide appreciation.

In his paper '*Dance in Symphony*', Shankar states that it is moment of deep gratification when one completes composing of a production. He claims to have first used the word ballet in 1953 to name his productions. The everlasting beauty of Indian classical dance will ever remain the sole inspiration for creative dancers, he said.

Creative dance is the medium to tell the story of today. Here classical dance has its limitations. Why have we lost the sense of appreciating Mother Nature's beauty, the full moon, flowers or the ocean? This is one of the first lessons that a dancer has to learn. To appreciate one's surroundings, and an awareness of the environment leads to creativity. One

Sudha Shibe, the dance teacher of the group, and other dancers demonstrated the art of responding to beauty by holding a branch of a tree and dancing with it. Sachinda, as he is affectionately called, demonstrated many classroom techniques like variations in walking.



Dr. K. Varadachary presenting a memento to Shri Sachin Shankar

group and solo tableaux showing joy, sorrow etc. Such exercises expand the mental horizon and helps in honing imaginative skills in Choreography

The use of props, like strands of ropes, creates visual beauty and open up creative possibilities. The same rope could be a barrier, partitions, or transform into water when shaken. Lyrics and song are not important, Sachinda said, and we do not have to interpret it word by word. The essence and spirit of the song is important. Concentration and meditation exercises are as important as mental images must be formed in the mind's eye

for visual expression.

Every part of the body, the hip, wrist shoulder and neck should move with discipline and must be used for maximum effect. This was the Uday Shankar *Magic Mantra* which created the snake-like movements of the undulating arms.

Although the Shankar style has a very strong foundation, and audiences are open to contemporary productions, there seems to be no direction for artists in this category. Sachin Shankar bemoaned the fact that sponsors are hard to find and "we are dancers, composers, financiers, and the sufferer when we want to stage any production."

Ms. Priyadarshini Govind - Bharata Natyam Performance



Ms. Priyadarshini Govind strikes an elegant pose during her dance recital

Priyadarshini Govind, an artiste who is receiving extraordinary appreciation for her performances, performed in Mumbai after a long time. A dusky beauty with luminous eyes, she was a surprise packet for many connoisseurs in the distinguished and discerning audience that evening.

Presenting a refreshingly traditional style replete with a strong adherence to correct bodyline, Priya began the recital with *Pushpanjali (Aarabhi)*. The music was of a high standard, featuring young vocalist Deepu.K.Nair, M.S. Sukhi (Nattuvangam), Vinod Kumar (Violin) and T.Viswanathan (Mridangam). The musicians were controlled, evocative and added an unhurried strength and repose to the performance.

'*Nityakalyani*' the popular *Ragamalika (Rupakam)* told the story of Madurai Meenakshi from her birth to her marriage to Siva. Priya depicted the episodes in an imaginative manner. The four *Thirmanams* were unobtrusively introduced without breaking the flow of the 40-minute item.

A student of Kalanidhi Narayanan for *Abhinaya*, Priya displayed a myriad emotions fleeting across her face. However she maintained a strict formality in her hand movements and refrained from depicting any coquettish mannerisms. In the *Ashtarasa Slokam Sive Srngara*, Priya depicted each Rasa very briefly before going to the Padam '*Siva Diksha Parulunnara*'. The heroine here has taken a monastic vow and was a devotee of Siva. Her lover accosts her



A portrait of Smt. Rukmani Arundale being unveiled, whose Centenary Year is being observed this year. Seen from L to R are: Shri S. Seshadri (Founder & Trustee), Adyar Shri Lakshman and Smt. Indu Raman.

where she is engaged in rituals. She tells followed by a *Thillana* in him to go away, and not disturb her vows. *Kadanakuthuhalam* by Dr. Balamurali But while her lips speaks thus, her heart speaks another language. Priya's depiction of this dilemma was indeed enjoyable.

The Javali '*Samayamithe Ra Ra*' was a contrasting situation where the lover hesitates at her threshold, while she encourages him to come right in. This is the ideal time for you to come and spend time with me, she says, my husband is away and my father-in-law is safely asleep.

The *Krishnakarnamritam Slokam* describes the scene when Krishna and Balarama enter Kamsa's court. Each person reacts to them according to their relation to the two young boys, while

Kamsa sees them as Yama, the women see them as innocent youth. The Gopis fall in love with them and the Gopas regard them as a friend. Priya excelled in showing the varying reactions of the crowd in quick succession.

A *Kavadi Chindu* by Oothukadu (*Mayil Ondru*) took the performance to a medium paced conclusion to be



Smt. Indu Raman delivering the Valedictory Address.

Krishna. *Vande Mataram* brought the recital to a meditative end. Priya ably compered the show herself with an earnestness and humility rarely seen in today's dancers. □

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காநாடக இசை பிதாமகாவின் மறைவு

டாக்டர் கே. எல். ராமன்

காநாடக இசை மேதைகளுள் ஒருவரான செம்மங்குடி சீனிவாசய்யர் அவர்களின் அண்மை மறைவு இசை உலகிற்கு ஒரு பேரிழப்பாகும். காநாடக இசையின் பிதாமகர் என்று போற்றப்பட்ட சீனிவாசய்யர் பிறந்தது ஒரு சிற்றூரில். ஆனால் உலகம் முழுவதிலும் அவருடைய கீர்த்தி பரவியிருந்தது. தனக்கென்று ஒரு பாணியை வகுத்துக் கொண்டு, காநாடக இசையின் மரபுகளை கிஞ்சிததும் வழுவாது, இசை உலகில் கடந்த எண்பது ஆண்டுகளாக கொடி கட்டிப் பறந்தவர். மறைந்த இசை மேதைகளான அரியக்குடி இராமானுஜ அய்யங்கார், மதுரை மணி அய்யர், மகாராஜபுரம் விஸ்வநாத அய்யர் ஆகியோரின் வரிசையில் போற்றி எண்ணத் தகுந்தவர்.

அபார இசை ஞானமும் அனைவரின் உள்ளங்களையும் ஈர்க்க தக்க அவரது பரிச்சிட்ட பாடாந்திர முறையும் போற்றத் தக்கதாகும். கீழ்படியாதிருந்த தமது குரல்வளத்தை நின்று போராடி, அதனை செம்மையாக்கிய மாபெரும் இசை மேதை. அவரது இசை நிகழ்ச்சிகளுக்கு, ரசிகர்கள் பெருமளவில் வருவர். அவரது ஸ்வர பாடாந்திர பாணியே அனைவரையும் சொக்கவைக்கும் தன்மை படைத்ததாகும்.

இசை சம்பந்தமாக நடைபெற்ற பலவேறு நிகழ்ச்சிகளுக்கு, தவறாது வந்து கலந்து கொண்டு, தக்க அறிவுரைகளை வழங்குவார்கள். நோய்வாய்ப்பட்ட இறுதி காலத்திலேதான் அவரால் எந்த நிகழ்ச்சிகளிலும் கலந்து கொள்ள இயலவில்லை.

திருக்கோடிக்காவல் என்ற ஒரு சிற்றூரில் பிறந்து, தம்முடைய தாய் மரமாவான வயலின் மேதை திருக்கோடிக்காவல் கிருஷ்ண அய்யரிடம் வளர்ந்து, முறைப்படி வயலின் வித்வான் நாராயண ஸ்வாமி அய்யரிடம் காநாடக இசையைக் கற்றுக்கொண்டு, திருவிடை மருதூர் கோட்டு வாத்திய கலைஞர் சகாராம ராவிடம் தம்முடைய இசை ஞானத்தையும், மேடைக் கச்சேரி செய்யும் பாங்கினையும், வளர்த்துக் கொண்டு காநாடக இசை உலகில் தம்முடைய பயணத்தைத் துவக்கினார். பிறகு இசை மேதை மகாராஜபுரம் விஸ்வநாத அய்யரிடமிருந்து பற்பல இசை நுணுக்கங்களை கற்றுக் கொண்டு, தமக்குருவை மிஞ்சும் அளவிற்கு, காநாடக இசை உலகில் வலம் வந்தார். நம் துணைக்கண்டத்தில் அவர் கச்சேரிகள் செய்யாத இடம் ஒன்று கூட இருக்க முடியாது என்று துணிந்து கூறலாம். நுனிப்புல் மேயும் வழக்கம் அவரிடமில்லை. சங்கீதம் சம்பந்தப்பட்ட அனைத்து பொருள்களிலும் ஆழமாக நுழைந்து ஆய்வு செய்து, தமது ஆய்வுரைகளை நம்பத்தகுந்த அளவில் வழங்கும் அபாரத்திறமை கொண்டவர். அவருடைய இளம் வயது கச்சேரிகளுக்கு வயதில் முத்தவர்களும், இசை விற்பன்னர்களுமான, வயலின் மேதை மருங்காபுரி கோபால் கிருஷ்ணய்யர், மிருதங்க மேதை தஞ்சாவூர் வைத்தியநாதய்யர் ஆகியோர் அவரது இசைப் புலமையைக் கண்டு அதிசயித்து, தாமாகவே அவருக்கு பக்க வாத்தியங்களை அசைக்க வருவார்கள். அவரது முதல் கச்சேரி 1926-ம் ஆண்டில் கும்பகோணத்தில் உள்ள ஒரு ஆலயத்தில் துவங்கியது.

1908 ஆம் ஆண்டில்

இந்நாட்டிலெங்கும் அவரது இசை நிகழ்ச்சிகள் நடைபெற்றுள்ளன. இசைப்பணிக்காக அவருக்கு கிடைத்த விருதுகள் எண்ணிலடங்கா. தமிழக அரசின் கலைமாமணி விருது முதல் டெலி சங்கீத நாடக அகெடமியின் விருதுகள், மத்திய அரசின் பத்மபூஷன், பத்மவிபூஷன் ஆகிய விருதுகள், மத்திய ராஜ்யேசத்தில்காளிதாஸ் சமமான விருது, கோள அரசால் வழங்கப்பெற்ற பல விருதுகள், சங்கீத கலாநிதி என்ற பட்டம் (சென்னை மியூசிக் அகெடமியால் வழங்கப்படுவது) ஆகியவை அவர் பெற்ற விருதுகளில் ஒருசில. வெவ்வேறு கலை நிறுவனங்களும், மாநில அரசுகளும் அவரது கலைப்பணியைப் பாராட்டி விருதுகளும், பட்டங்களும் அவ்வப்போது வழங்கிக் கொள்வித்துள்ளன.

திருவனந்தபுரத்தில் உள்ள ஸ்வாதி திருநாள் கல்லூரியில் ஒருசில வருடங்கள் முதல்வராக பணியாற்றி, ஸ்வாதி திருநாள் அவர்களின்

பாடல்களுக்கு மெட்டு, ஸ்வரங்கள் அமைத்து இசையுலகிற்கு அறிமுகம் செய்தவர்.

தமிழக அரசின் இசைக்கல்லூரியில் ஒரு சில ஆண்டுகள் இசை ஆலோசகராக பணியாற்றியுள்ளார். பாடல்களை புனைவதில் அவருக்கு நாட்டமும் நேரமும் இல்லை. இடைவிடாது இசை நிகழ்ச்சிகளை நிகழ்த்திய காரணத்தால் இத்துறையில் அவரது கவனம் செல்லவில்லை. அறிவும், ஆற்றலும் மிக்க புகழும் பெற்றவராயினும், எல்லோருடனும் இனிமையாகவும் அடக்கமாகவும் பழகும் இயல்பை கொண்டவர். ஹாஸ்யமாக பேசி அனைவரையும் மகிழ வைப்பவர். எளிமையாகவும், இறையுணர்வோடும் வாழ்ந்த இம்மகானின் லாயிட்ஸ் சாலை இல்லம் இனிமேல் வெறிச்சோடி இருக்கும். அவரது புகழ் என்றும் காநாடக இசை உலகில் நிலைத்திருக்கும். □

Bharata states --

1. Songs comparable to Draksha Rasa have Bhava Pradhana (as those of Tyagaraja)
 2. Those comparable to Naliker Rasa have Raga Pradhana (as those of Muthuswami Dikshitar)
 3. Those comparable to Kadali Rasa have Tala Pradhana (as those of Syama Sastri)
- The compositions of the three represent grape juice, coconut juice, and plantain juice.

The Other Trinities

'Rama Matya, Somanatha and Govinda Dikshitar' may be regarded as the Trinity of Theoreticians while 'Annamacharya, Purandaradasa and Kshetragna' (another Trinity) laid the foundation of practical music on which the Trinity of Tanjore raised the glorious superstructure of Carnatic Music.' - R. Rangaramanuja Ayyangar.

Courtesy : 'A Garland' by N. Rajagopalan

OBITUARY

USTAD VILAYAT KHAN

In the recent passing away of Ustad Vilayat Khan, the Indian music world has lost one of its prime Sitarists. He was a child prodigy who at the age of nine recorded his first 78 RP record in the Raga Todi. Having tragically lost his father at the age of eleven, he received invaluable training from his mother Begum Inayat Khan,



who belonged to a family of great exponents of Khayal and Thumri such as Bande Hasan, the Ustad's maternal grandfather and Zinda Hasan, his maternal uncle. This early seeding in the Khayal Ang along with rigorous Tantrakari training under Ustad Wahid Khan, was coupled with Vilayat Khan's love for the Kirana style of the vocalist Abdul Karim Khan whom he greatly admired. All this resulted in the development of the unique 'Gayaki Ang' in the Ustad's Sitar playing. He is widely recognized as one of the two Sitar maestros of our times, the other being Pandit Ravi Shankar. The Ustad's brilliant style coupled with his reputation as an innovator has won for him a horde of admirers. He has also scored music for several films. In particular, the Indian classical instrumentalists of the younger generation are more prone to follow his style, rather than any other. In spite of his refusal to accept awards and honours, Ustad Vilayat Khan has become a legend in his lifetime. Although he was a controversial figure both because of his playing technique and because of his refusal to accept honours and awards, his name will be a haloed one in the annals of Indian music.

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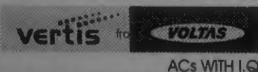
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